

Saturday 4 March 2017

Amateur Photographer

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Leica M10 exclusive
Is this back-to-basics Leica the digital rangefinder purists have longed for?

**12-page
BUYING
GUIDE**

582 cameras &
lenses listed
& rated

Highland heroes

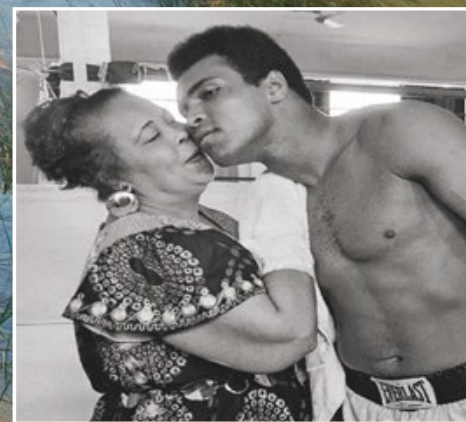
Scottish Landscape Photographer of the Year winners **share their secrets**

Time-lapse masterclass

Discover easy ways to
combine stills frames
for spectacular effects

Amphibious excellence

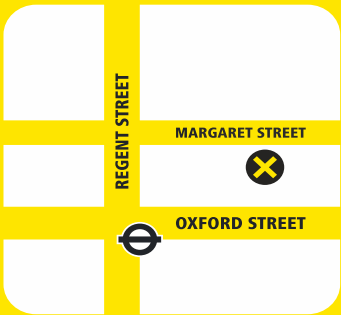
A top pro reveals how to
capture frogs and toads



Boxing clever

Legendary US sports
photographer **Neil Leifer**
on his iconic Ali shots

The world's most versatile photo bag? Innovative Manfrotto 3N1 tested



Nikon School is a best in class photographic training facility located at our Nikon 'Centre of Excellence' in the heart of London, just two minutes from Oxford Circus. Equipped with the latest Nikon camera technology, the school is a creative, inspiring venue that gives rise to the best in photography. Courses run from Tuesday to Saturday and range from getting started with DSLR photography, to technique-specific courses and photography experience days. Book your course at nikon.co.uk/training.

✕ Nikon School at Nikon Centre of Excellence, 63-64 Margaret Street, London, W1W 8SW



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We're very lucky in the UK to have such a variety of landscapes, particularly if you live north of the border.

Scottish scenery is truly spectacular and has inspired writers, artists and, of course, photographers for generations. This issue we are honoured to feature the winning photographers from the latest Scottish Landscape Photographer of the Year competition, who also share some insights into

taking award-winning scenic shots. There's an eclectic mix of hardware this issue too. Michael Topham road-tests the Leica M10, the company's newest digital rangefinder; as he discovers, it eschews video and other bells and whistles to focus on delivering a very 'pure' photographic experience. We've also got a fascinating interview with Neil Leifer, who took some iconic images of Muhammad Ali, and a complete guide to photographing frogs and toads...

Nigel Atherton, Editor

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ONLINE PICTURE OF THE WEEK



© STEVE PALMER

IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA

Misty Quack by Steve Palmer

Pentax K5, 70-200mm, 1/2000sec at f/8, ISO 1600

This image was uploaded to our Twitter stream by Steve Palmer and goes to show that not every winter scene has to consist of chilly tones and snowy hills. This is a great example of the light winter has to offer. The early-morning sun spills through the scene and diffuses in the mist to form an ethereal golden glow.

'An early morning rewarded me with a beautiful misty scene of my local lake,' says Steve. 'When the ducks came into view I couldn't resist taking some shots as they glided past me.'

It's a shot that shows us that winter conditions are as diverse as any season. It's worth getting out early to see what you can find.



Win! Each week we choose our favourite picture on Facebook, Instagram, Flickr, Twitter or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper*. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit www.permajet.com to learn more.

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Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 21.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 21.

NEWS ROUND-UP

The week in brief, edited by Liam Clifford



© STUART FRANKLIN/MAGNUM PHOTOS

Magnum comes to Shrewsbury

The work of some of Magnum Photos' top photographers can currently be seen in Shrewsbury, Shropshire. The free outdoor show, a first of its kind for a UK town, is inspired by the theme of Evolution and celebrates the town of Charles Darwin's birth. It runs from 12 February until 23 April.



© TRISTAN SHU

Portable light options from Elinchrom

Swiss lighting-product manufacturer Elinchrom has introduced a new high-end portable battery pack for flashes. The ELB 1200 is compatible with all existing Elinchrom flash heads and has a redesigned shape, a simplified interface and weighs just 4.3kg. Available from May. Visit www.elinchrom.com.

New Epson printers

Epson has introduced the new SureColor SC-P5000 17in, 10-colour printer, to replace the Stylus Pro 4900. The printer features high-capacity 200ml cartridges, the advanced Epson PrecisionCore TFP printhead and UltraChrome HDX 10-colour pigment ink set to produce outstanding high-resolution images. Visit www.epson.co.uk or the company's stand at The Photography Show (18-21 March).



© MICK DURHAM FRPS

Firmware update for Leica M10

Leica Camera has released a free firmware update for its M10 model. A number of adjustments have been made to the camera's handling in Live View mode, including new user-interface elements, customisable reviewing options and the inclusion of a Favourites Menu. Visit www.leica-camera.com to download your free update.



Photographers' ethical apparel launches

Ethically-conscious clothing company, Monochrome Vestimentum has launched its inaugural line on Kickstarter. According to a statement, the young company design and produce reasonably-priced but more stylish and practical clothing for shooting on the go. Visit www.kickstarter.com.



WEEKEND PROJECT

Pet portraits

Pets, like children, are always on the go and it can be tricky to get them to sit still for photos. Despite what many people think, you don't need to splash out on expensive fast glass for great results. For instance, the image (right) was taken with a standard zoom kit lens with an aperture of f/5.6. The key to successful portraits is to make your subject stand out. A shallow depth of field isolates your subject from its surroundings, but this doesn't mean just dialling in the maximum aperture available and firing the shutter. There are other things to consider, such as your position and focal length, and where your subject is in relation to the background. You also need to ensure you capture a pin-sharp shot, which is easier said than done when working with animals.



1 The further your subject is from the background, the more blur you will achieve to make them stand out. Ensure you've got plenty of space to work in and avoid any background clutter, which may be distracting.

2 The focal length also plays a large part in determining the depth of field. The longer the focal length, the more depth of field is reduced. Set your lens to its longest setting and then move yourself to fill the frame suitably.

BIG picture

The British Wildlife Photography Awards are now open for entries

◀ Not only is the UK a beautiful canvas of incredible landscapes and locations, it is also a hotbed of incredibly diverse wildlife, both big and small. For evidence of this, look no further than the British Wildlife Photography Awards.

The 2017 competition is now open – with 15 categories including animal behaviour, urban wildlife, animal portraits and a special award for wildlife in HD Video. Two junior categories (for those aged under 12 and 12-18) are to encourage young people to connect with nature through photography. The overall winner will receive a cash prize of £5,000.

This image of a sparrowhawk catching its prey by Michael Durham was highly commended in the Animal Behaviour category of last year's competition. Visit www.bwpawards.org.

Words & numbers

Character,
like a
photograph,
develops in
darkness

Yousuf Karsh,
Portrait photographer
1908-2002

33%

The number of photography-based Kickstarters that are successfully funded

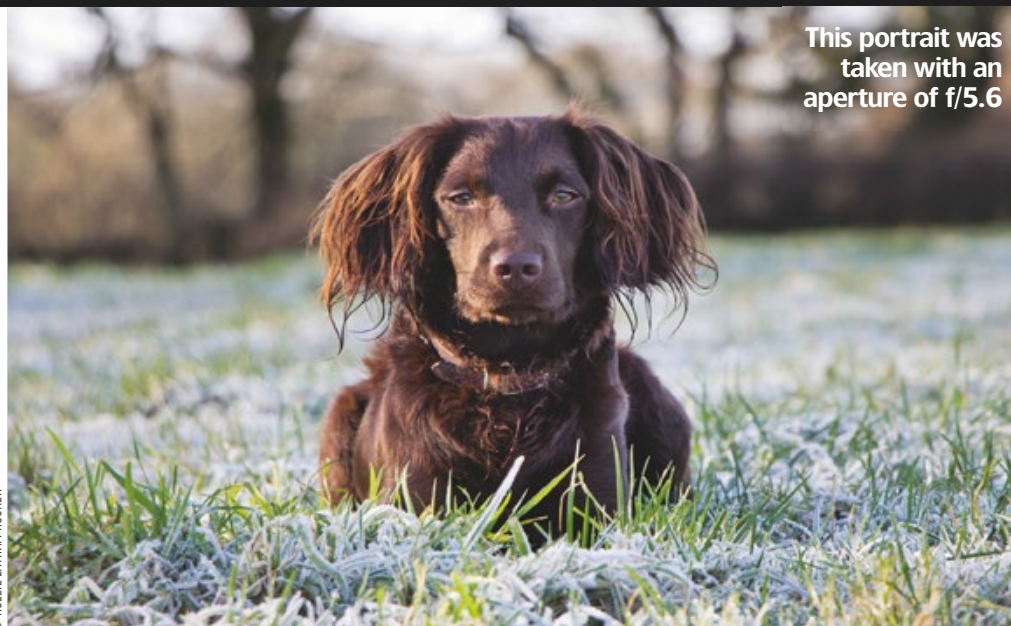
SOURCE: KICKSTARTER



3 Of course, a wide aperture is required to help achieve a shallow depth of field. A value of f/5.6 may not seem particularly wide, but too wide will make focusing accurately on your subject's eye very challenging.

4 Get down low to your subject's eye-level for a more engaging portrait. This may require you to lie on the floor. Use your elbows for support and position a favourite toy or treat near your lens to get your subject's attention.

© HOLLIE LATHAM HUCKER




This portrait was taken with an aperture of f/5.6



The 100-400mm f/5-6.3 DG HSM OS Contemporary

Sigma unleashes new lenses at CP+

 SIGMA has bolstered its line-up by launching four new Art and Contemporary lenses at the 2017 CP+ photo trade show in Japan.

First to debut was the 14mm f/1.8 DG HSM Art, billed as the world's first f/1.8 aperture wideangle lens and featuring a large-diameter aspherical element as previously seen in the older 12-24mm f/4 Art. With what Sigma claims is the biggest glass mould in the industry (80mm), the 14mm f/1.8 is designed to minimise distortion, ghosting or flare effects, and comes with an updated autofocus system and minimum focus distance of 27cm.

The 135mm f/1.8 DG HSM Art, meanwhile, enters the market as Sigma's new top-of-the-line mid-range telephoto prime. A new, faster hypersonic motor (HSM) should mean quicker AF, with the large f/1.8 aperture delivering pleasing bokeh and isolation of subjects – great for capturing subjects such as concerts and sporting events. Equipped with a focus limiter, the 135mm f/1.8 should be easy to optimise for a variety of distances and situations.

In an update to its previous 24-70mm workhorse lens, the 24-70mm f/2.8 DG HSM OS Art features a new optical design, including a new aspherical element that's very much thicker in the centre than at the edges, and improved OS. The lens's purpose-built structure includes a metal barrel for improved durability, with thermo stable

composite used for moving parts.

Finally, Sigma announced the 100-400mm f/5-6.3 DG HSM OS Contemporary, a lightweight telephoto zoom that boasts a dust- and splash-proof design, newly improved stabilisation and AF systems, and good performance at low shutter speeds. It also features Sigma's macro function (1:3.8 ratio), for close-ups and distance shots.

The new lenses will support Canon, Nikon and Sigma mounts – and work with Sigma's MC-11 Sony E-mount converter. The Nikon mounts also feature the recently debuted electromagnetic diaphragm. There's no word yet on cost – pricing and availability information for all four lenses will be announced at a later date.



Sigma's new Art lenses: 135mm f/1.8 (top), 24-70mm f/2.8 and 14mm f/1.8



The future of the selfie

 A REPORT produced on behalf of Sony Mobile has delved into the role the ever-present selfie might play in our future – and found that it looks set to grow larger.

According to the commissioned research, improvements to smartphone cameras are likely to continue to the point where their image quality will be able to reliably support a number of functions, ranging from dating to security, and even medicine and finance.

The research, conducted by OnePoll, suggests that one in five UK adults would rather see a doctor via a selfie or video-call for a remote diagnosis, before heading into their doctor's surgery, and a quarter of 25-34 year olds would prefer to use photographs as a method of bank identification when dealing with money.



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World Press Photo 2017 winners announced

THE winners of the 60th edition of the World Press Photo competition have been announced, with Istanbul-based Associated Press photographer Burhan Ozbilici taking the top spot with an 'explosive' image capturing the assassination of a Russian ambassador late last year. Each year, the World Press Photo works to

honour a photographer who captures or represents an image of significant journalistic importance in the past year, with particular attention placed on their visual creativity and skill.

Ozbilici, whose shots also won first prize in the Spot News Stories category, caught on camera the moment 22-year-old off-duty

police officer Mevlüt Mert Altintas shot and killed Andrey Karlov, the Russian ambassador to Turkey, at an art exhibition in Ankara (19 December 2016). Altintas would go on to wound three other people before being killed by police officers in a shoot out. He reportedly shouted, 'Revenge for Aleppo and Syria,' at the scene, a moment captured in Ozbilici's photographs.

After the incident occurred, Ozbilici revealed that he had not even intended to be there – he had only attended because the gallery was on his way home – but as the events took place, he felt a responsibility as a journalist to document the scene.

The World Press Photo 2017 contest drew entries from around the world: more than 5,000 photographers from 125 countries submitted 80,408 images. The jury gave prizes in eight categories to 45 photographers from 25 countries. See the gallery of winning images at www.worldpressphoto.org.

The dramatic moment Mevlüt Mert Altintas shouts after killing the Russian ambassador



© BURHAN OZBILICI/ASSOCIATED PRESS

No nudes is good news in West Sussex?

COMPLAINTS of 'vulgarity' led to a gallery near Brighton to remove nude photographs of women dating from the Victorian era through to the 1920s. The six images were part of an exhibition at the the Edwin Budding Gallery, in Hassocks. Three female visitors, aged between 60 and 80, complained after noticing them from a nearby garden centre, describing them as 'disgusting and offensive'. After a counter-protest by other visitors, the images were subsequently reinstated.

'It is surprising that historical nudes such as these should be seen as offensive when they are far less explicit than many images which regularly

appear in daily newspapers and fashion magazines,' RPS Director General Michael Pritchard told AP. 'Context is everything and within a public exhibition dealing with romance, visitors should be more open to the type of images they might see.' See *Viewpoint* on page 8.

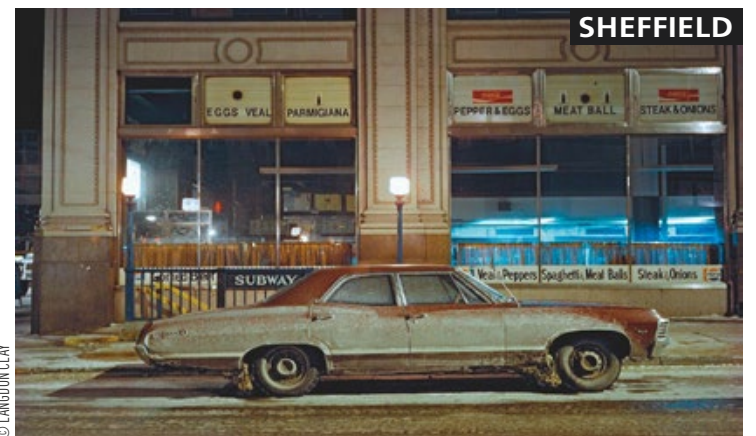


The curator with some of the 'offensive' images

For the latest news visit www.amateurphotographer.co.uk

Get up & go

The most interesting things to see, to do and to shoot this week. By Oliver Atwell



© LANGDON CLAY

Street View

The ever-present backdrop to our daily lives, the street has been a consistent feature in photography throughout the 20th century. Street View brings together work by Henri Cartier-Bresson, Langdon Clay, Roger Mayne and more to explore how photographers have captured street life on camera.

Until 11 March, www.museums-sheffield.org.uk



© GEOFF WEDGE

Geoff Wedge

Geoff Wedge began shooting the Welsh town of Colwyn Bay in 2006 while studying documentary photography at the University of Wales. This is the culmination of his project, a vast portrait of a town that has undergone ample change.

Until 17 March, orielcolwyn.org/house-in-the-sun

BRISTOL



© JEREMY WALKER

Filters workshop

This day-long workshop, led by professional landscape photographer Jeremy Walker will start with theory and then go out into the field for practical tuition and image making. Locations will be chosen according to the weather and lighting conditions.

11 March, www.rps.org/events



© ATTILIO FUMARELLA

RBSA Photographic Prize

Launched in 2015, this Royal Birmingham Society of Artists exhibition celebrates photographic artwork by emerging and established photographers. All entries will be judged by a distinguished panel of independent judges.

Until 11 March, rbsa.org.uk/whats-on

Joy Gregory

Joy Gregory is one of the major artists to emerge from the Black British photography movement of the 1980s. Gregory's work is influenced by a combination of race, history, gender and aesthetics; firmly rooted in concepts of 'truth and beauty'.

Until 6 May, newlynartgallery.co.uk

PENZANCE



© JOY GREGORY, COURTESY IMPRESSIONS GALLERY



Viewpoint

Geoff Harris

It's shocking that a gallery removed some vintage nude photography because a couple of visitors thought it was vulgar. We live in worrying times, says AP's deputy editor

The public display of photography is increasingly under threat, and we need to speak up to support it. Not from cutbacks to arts spending or greedy gallery owners – though these are long-standing problems – but from the easily offended. People who, for whatever reason, take offence to a photographic image which offends their aesthetic or moral sensibility, and take it upon themselves to pressure the gallery owner to remove it from public view.

As we've seen in *News* in this issue (page 7), a gallery near Brighton recently felt the need to remove some Victorian and later nude photography as a couple of 'older ladies' thought they were vulgar.

Thankfully, the gallery saw sense and the images, which are pretty tame by today's standards, were restored. This worries me a lot though. Let's face it, the images in question are not examples of great photographic art; we're mainly talking titillating boudoir pictures, rather than a masterpiece by Julia Margaret Cameron, Roger Fenton or Francis Frith.

Some of the earlier images are, however, culturally significant, as they reveal how visual artists were given much more license to portray the female form in the later 19th century (especially if

'We live in an age where an easily offended minority can dictate what the rest of us can or cannot see'

there was a classical or orientalist theme). This was the high watermark of Victorian morality, remember, where even the public display of a woman's legs caused outrage. Such prudishness continued into the Edwardian period and well beyond.

Calling the shots

Fast-forward to the present, and we now live in an age where an easily offended minority can dictate what the rest of us can or cannot see. So what if a couple of culturally ignorant visitors were offended? I understand the complainers weren't even in the gallery, but saw the pictures from a nearby garden centre!

Sadly, philistines, like the poor, have always been with us, but they now seem to be (literally) calling the shots. Even the *Daily Mail* felt the need to put a 'nudity warning' on this story when publishing these images online. It's richly ironic considering this same newspaper is happy to serve up a daily diet of images of starlets in microscopic swimwear. Not to mention the tsunami of highly sexualised advertising we now see on a daily basis, or all that easily accessible porn on Google...

The Brighton case is not an isolated example, either. Last year, some nudes by noted photographer Ray Spence FRPS were clumsily relocated by a gallery in case children saw them. I'm not saying disturbing images should go on public display without some kind of warning, or that pornography should be shown to kids. What I am saying is that the naked human body has been a perfectly acceptable subject for artists for millennia, and photographs of nudes need to be viewed in the same light – and also in their proper historical and cultural milieu.

Geoff Harris is deputy editor of *Amateur Photographer*.

Gallery has to remove nude Victorian photos from exhibition after older visitors complain they are 'vulgar'



A set of nineteenth-century nudes was withdrawn from display at the Edwin Budding Gallery in Hassoocks, near Brighton, after visitors complained it was "vulgar". CREDIT: DAVID MCHUGH/BRIGHTON PICTURES

The story as reported by *The Daily Mail*...

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 21 and win a year's digital subscription to AP, worth £79.99

Social life

Here are some of our favourite images from the world of social media this week



Twitter



Darren Rose @winterrosephoto · 3h
Finally, we had a bit of snow! :) Good luck y'all
#wexmondays #ThePhotoHour #apicoftheweek



© DARREN ROSE

Darren Rose @winterrosephoto

Darren experienced the generous downfall of snow that recently blanketed some parts of the country. On a visit to a forest, he found this simple but effective shot of the white-dusted ground.

Join the conversation @AP_Magazine



Instagram

Paul Bullen

@paul__bullen

Many of us have a plan in store for our photographic year, with plenty of locations on our to-do list. Here, Paul Bullen has shared an image from his first trip of the year to the always beautiful Lake District, and has even included a cameo from his Canon EOS 6D.



© PAUL BULLEN

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Flickr

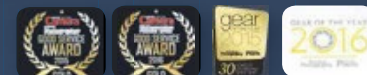


© SIMON ELSY

Simon Elsy

Simon took this shot of some Adélie penguins debating an iceberg crevasse in Hope Bay, Antarctica. It's a great shot that demonstrates the power of shooting your subjects as they interact with their environment.

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Canon EOS	Nikon G	£39.95	Micro 4/3	M42	£29.95
Canon EOS	Pentax K	£24.95	Micro 4/3	Olympus OM	£29.95
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Canon EOS	Con/Yash	£24.95	Micro 4/3	Leica R	£29.95
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Canon EOS	Leica M	£24.95	Micro 4/3	Sony Alpha	£34.95
Canon EOS	Canon FD	£44.95	Micro 4/3	Pentax K	£29.95
Canon EOS-M	Canon EOS	£29.95	Micro 4/3	Canon FD	£29.95
Canon EOS-M	Leica M	£29.95	Micro 4/3	Con/Yash	£29.95
Canon EOS-M	Nikon	£29.95	Olympus 4/3	M42	£17.95
Canon EOS-M	Canon FD	£29.95	Olympus 4/3	Con/Yash	£22.95
Canon EOS-M	C Mount	£29.95	Olympus 4/3	Leica R	£22.95
Canon EOS-M	M39	£29.95	Olympus 4/3	Nikon	£22.95
Canon EOS-M	M42	£29.95	Olympus 4/3	Olympus OM	£22.95
Fuji X	M42	£24.95	Olympus 4/3	Pentax K	£22.95
Fuji X	Leica M	£29.95	Pentax	M42	£18.95
Fuji X	Nikon	£29.95	Pentax	Nikon	£44.95
Fuji X	Canon EOS	£29.95	Pentax	Sony Alpha	£44.95
Fuji X	Olympus OM	£29.95	Pentax	Canon FD	£44.95
Fuji X	Canon FD	£29.95	Sony Alpha	M42	£15.95
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Nikon	M42	£24.95	Sony Alpha	Nikon	£44.95
Nikon	Canon FD	£44.95	Sony Alpha	Pentax K	£44.95
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Nikon 1	M42	£24.95	Sony NEX	Canon EOS	£29.95
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Avedon's France: Old World, New Look

By Robert M Rubin and Marianne Le Galliard



Catherine Deneuve, Los Angeles, 22 September 1968

France and French culture is a landscape of romance, art and intellectualism. It's a place, almost sensual and feminine in its atmosphere, that has acted as the muse of artists of all shades. While our first instinct is to gravitate towards the literature and paintings that have blossomed under its creative aura, its contribution to photography is as notable as it is diverse. This is after all where Nicéphore Niépce made his 'View from the Window of Le Gras' photograph, the image that served to kick-start the photographic revolution. It is also where Henri Cartier-Bresson took 'Derrière la Gare Saint-Lazare', the defining image of the decisive moment.

The country has served as inspiration for photographers far and wide, and one of the most notable is American fashion and portrait photographer Richard Avedon. Avedon was one of those photographers who could truly claim to have helped define what we mean when we use the words 'style' and 'glamour'. He was one of a cadre of mid-20th century photographers able to exploit the growing trends of fashion-based consumerism and celebrity in order to create a body of work that to this day informs our perception of what it is to be beautiful and on-trend.

American Francophile

This exhaustive volume looks at Avedon's relationship with France. It's a true marriage of aesthetics. The country seems almost tailor-made for his camera and lens, as well as his hungry eye for beauty and culture. Contained within is a dizzying array of images – almost too many to count. As a whole, the tome takes the form of a visual history of France, as told through its styles and people of note. In later years, Avedon was most famous for his tonally beautiful black & white medium-format shots of celebrities. Here we see the genesis of that aesthetic in his portraits of individuals such as Catherine Deneuve.

As well as photographs, we are also treated to a series of interviews, letters and writings, as well as essays from scholar and curator Robert M Rubin and independent researcher Marianne Le Galliard. These essays are the glue that holds the images together. Both writers give the images necessary context and make your journey through the pages that much easier.

All in all, this book is not only a fitting tribute to France, but also, most importantly, a celebration of a photographer who was exhaustingly prolific, and more than deserving of the reputation he garnered throughout his career. ★★★★★

AP



Daniel Cohn-Bendit, 7 December 1995

Published by Abrams Books Price £25, 792 pages, hardback ISBN 978-1-419726-00-2

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The latest and best books from the world of photography. By Oliver Atwell



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Terra Nostra

by Mimi Mollica, Dewi Lewis, £35, 128 pages, hardback, ISBN: 978-1-911306-11-5



THE Italian Mafia is an organisation that has entered into our cultural lexicon thanks in no small part to the relentless mythologising of Hollywood and television. When we think of the Mafia, we think of *The Godfather* and *The Sopranos*.

However, to live side-by-side with the reality of organised crime, is anything but glamorous. Sicilian-born photographer Mimi Mollica uses this challenging and confrontational book to explore the effects of the Mafia on his homeland. What he finds is a system of grim fear and corruption, one that hides in plain sight. The stark black & white images, rather than offering us a safe haven of distance, draw us in to the world of the Sicilian Cosa Nostra. It's a claustrophobic book, a volume that at every turn of the page gives you a little more insight into a world that is so insidious it no longer needs to hide underground. ★★★★★

Aging Gracefully: Portraits of People Over 100

by Karsten Thormaehlen, Chronicle Books, £19.99, 120 pages, hardback, ISBN: 978-1-452145-33-4



IN THIS book, German photographer Karsten Thormaehlen shows us that no matter how old we get, the golden light of youth never truly fades. *Aging Gracefully* is a collection of 52 portraits of centenarians from across the world. Each image is accompanied by short

biographies of the sitter, all of which are full of little nuggets of wisdom and inspiration. Flashy portraiture techniques are wholly unnecessary here. Thormaehlen's approach is minimal: a simple head and shoulders shot, simply lit. It's a smart approach. Thormaehlen knows full well that everything we need to know is inherent in those faces and joyful smiles. For such an unfussy book, it's a collection that can't help but bring a smile to your face and almost make you look forward to your winter years. ★★★★★

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Mark is a photographer, author, lecturer and trainer. He has contributed to album and DVD releases, and worked as an imaging consultant for major brands and at events. His book *Time-lapse Photography: Art and Techniques* is available from The Crowood Press and Amazon. @mhtimelapse.



KIT LIST



◀ Nikon D750

This lets you shoot professional quality stills and video, but is also lightweight and compact. A D5 or a D810 would also do a great job but I find them bulky, whereas the D750 does not weigh you down. This camera has interval-timer shooting mode as well as time-lapse mode.



◀ Nikon 20mm f/1.8 & 50mm f/1.8

I love these two lenses because they are lightweight, compact and bitingly sharp. Using a full-frame DSLR camera enables you to use a DX crop, and you can always zoom in using the sensor if you need to – 20mm on a full-frame sensor is also perfect for epic landscapes.



This set of images was shot from a tall building in London during a stormy evening. This content has been used as a time-lapse video but also as standalone still photographs. Make sure you keep your mind open and look for the best light and the worst weather. The combination works very well

As **time** goes by

Use your stills photography skills to create time-lapse footage that will stop people in their tracks. Ex Nikon School guru **Mark Higgins** shows how it's done

As photographers we live in a world where the internet is a key tool for communication. If you are promoting yourself professionally or showing off your work as an amateur, it is, as we know, harder than ever to make sure people take note of our work. Consider this: when you are walking along the street, what advertising catches your eye? Is it a still photograph on a poster or is it the TV screen showing video? In most cases it will be the video; it will catch your eye because it is moving and, not only that, it will also hold your attention for longer. Video is

more important than ever, but you don't have to make *Apocalypse Now* to grab people's attention. Why not try your hand at making your stills move? Use your knowledge and experience of stills photography to bring them to life; enter the world of time-lapse photography. It has become the fine line between photographers and videographers. By exploring the world of time-lapse you can uncover an exciting new universe and become a more diverse image maker. Of course, there are certain aspects to be aware of, and we will cover those over the next few pages. Welcome to the world of time-lapse photography! ➤

ALL PICTURES © MARK HIGGINS

◀ **Manfrotto PIXI Mini tripod**

I always use Manfrotto because the brand has never let me down. The PIXI Mini fits in my camera bag and if I need height I'll find a wall or bench to place it on. Despite being tiny, it holds a full-frame DSLR with a prime lens attached with no problem.



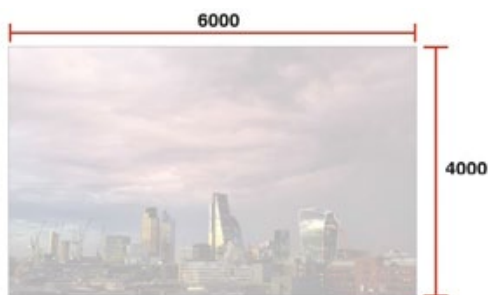
◀ **Hoya 5-stop & 10-stop filters**

I carry a 5-stop and a 10-stop Hoya filter because if I want to use slower shutter speeds during a bright day, then I can. I find that with these two filters I can get some very slow shutter speeds and therefore great motion blur even on a bright day.



◀ **Google Maps app**

I use this to get to different locations. You can work out driving times with live traffic, as well as walking times. This might sound obvious in this day and age, but many people are still unaware of how good a tool this is for planning your shoot.



The pixel dimensions of a 24-million-pixel sensor. This much resolution is great for stills but is much more than you need for a time-lapse video



The pixel dimensions of a frame from a Full HD video clip. From a stills photographer's point of view it's about 2MP. This does not sound like much, but looks great on screen

The basics

Generally time-lapse photography shows time moving more quickly than in real life. It is more common to depict time moving forwards rather than backwards, and the speed at which you portray time passing will depend on how you want to communicate your content.

An interest in science fiction can be useful to understand the world of time-lapse fully. Time-lapse photography is essentially about time travel because we are able to see time passing in a way that we normally would not. The beauty is that we don't need a time machine; just a camera and our imagination.

Understanding resolution

Assuming most of you reading this will predominantly be stills photographers, understanding resolution is actually very important and can help you streamline your workflow. Full HD video, also known as Blu-Ray, if marketed on the basis of the resolution figure in megapixels, would be unlikely to sell so successfully. This is why marketing terms have been cleverly developed to make resolution for

video sound more impressive than perhaps it is (from a stills photography perspective). Compared to a 24-million-pixel or 36-million-pixel stills camera, video has a much lower resolution, but Full HD video still looks great to watch. Fewer pixels are required for movies because there are at least 24 frames being shown per second and our eye only needs a small amount of resolution to see detail with moving images. Though it sounds low in resolution, the number of frames are high and we also have audio added to the file. Altogether, this makes the file bigger than you might think. So you have to be smart about the resolution you are setting the camera to when shooting. Think about the delivery and how much you need in the real world. Remember, even the latest computer screens are only around eight million pixels in resolution. Just a side note: The aspect ratio (shape) of still images from your DSLR and standard HD and Full HD video shapes are different, so be careful you don't crop off sections unintentionally when switching from stills to video/time-lapse.

Focusing for time-lapse photography

Time-lapse photography is generally of moving subjects. Initially you might think that some kind of focus tracking will be needed to follow the movement, but we actually don't want the camera to focus at all, not during capture anyway.

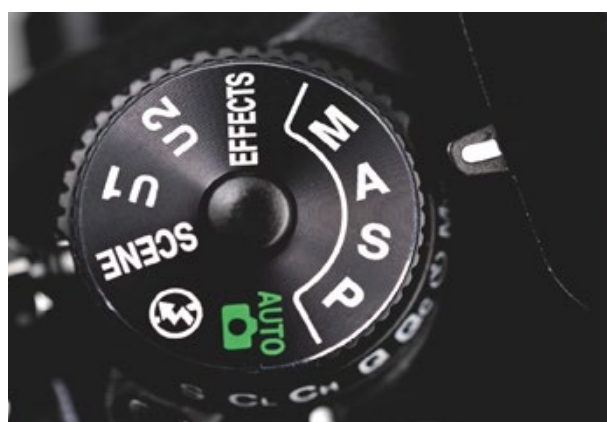


Always avoid focusing on areas with low contrast and detail as shown in this shot (focus point in white). This means the camera will struggle to find focus because of the lack of information for it to grab on to



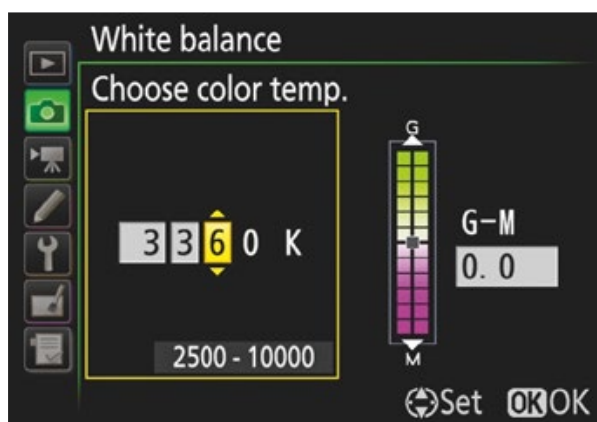
This is the same example as before but with the focusing point in a much better location. Here the AF area has much more solid information to read. If you follow this general rule then you will make your job much easier to start with

TIME-LAPSE STEP BY STEP



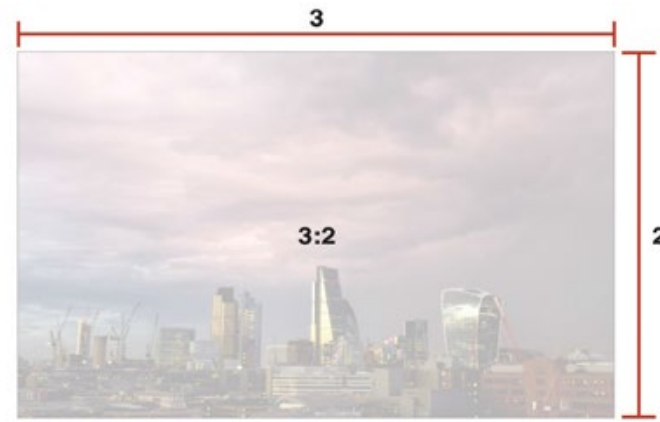
1 Get the right exposure

Look at the amount of light and balance on the exposure triangle to get the desired exposure. Aperture priority or manual modes are usually the most appropriate. Take a test frame and/or check the camera's meter. If you are unsure which mode to use, start with aperture priority.



2 Check technical settings

Check white balance, file and resolution. It is quick to check menu options, but not so quick to fix mistakes made during capture. With some Nikon DSLRs you can change between presets. Most cameras have a custom menu so you can put your favourites in one place.



3 Check the aspect ratio

Look at all four corners of the frame. Check you have composed the image in the correct aspect ratio – for stills, frame for a 2:3 ratio; for Full HD video, it's 16:9. Regular stills and Full HD video are different shapes. Don't crop out vital parts of your image by overlooking this.



This image was taken during a time-lapse shoot, but a single image was subsequently used in its own right. Don't always assume that you are shooting either stills or time-lapse. Keep your imagination open to all possibilities

Using time-lapse capture for stills photography

Time-lapse photography is a strong medium in its own right but time-lapse related functionality on your camera can be used to capture individual still photographs. If your subject, for example, is a train station and you want a good set of images to choose from, then rather than setting up the camera and taking one picture every so often manually, you could set the camera up to shoot full-resolution still photographs for time-lapse. This means you would not have to keep pressing the shutter release button on the camera. Sit back and let the camera do the work. If you are going to use a still from your time-lapse for a still photo, then make sure you are shooting at a higher resolution in order to serve poster prints and Lightroom work.

Interval-timer shooting

The interval timer is software that enables the camera to take still images automatically by triggering the shutter release button at an interval of your choice. If you were going to do this manually you would not only get a sore finger but you would also get unwanted camera movement. A layman's way to say interval timer would be the 'automatic picture-taking timer'. For example, you can set the interval timer to take a picture every four seconds. Simply press start and let the camera capture your time-lapse for you.

An advantage of using this function is that the pictures will be in whatever file format or resolution you have the camera set to for regular stills photography. So you can get full-resolution images from the camera even though you are shooting for time-lapse delivery. This is particularly useful if you wish to produce a large print from some of the time-lapse images or if you want to edit an image significantly.



4 Decide on the interval

Look at how movement in the frame is paced and what interval will suit the general speed. Do you want to show time moving quickly or slowly? If you want it to appear faster in the final video choose a slow interval. If you want a slower playback, choose a faster interval.



5 Pre focus on subject

Always focus after you have composed the image. If you focus and then move the camera, you could lose sharpness. Once you have focused, ensure the camera will not be focusing for the duration of the time-lapse capture. This is known as pre focusing.

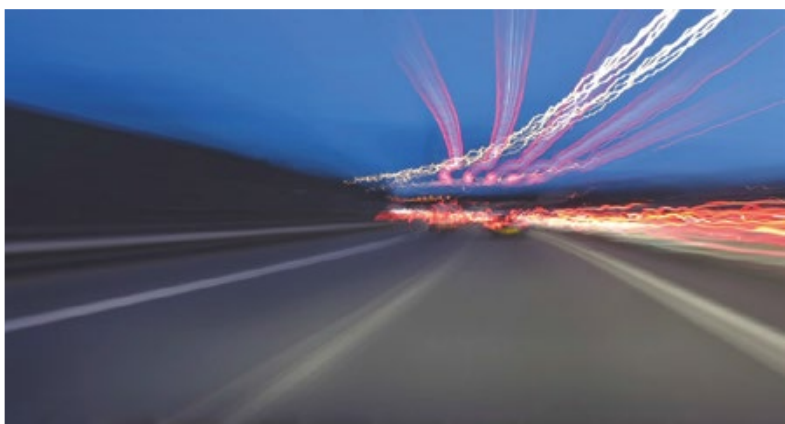
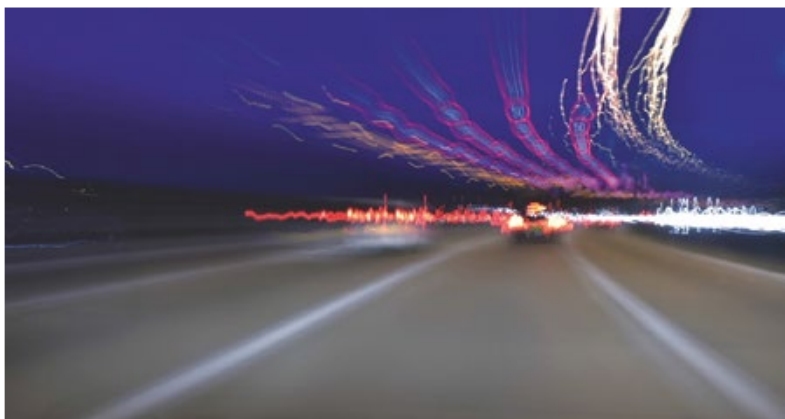


6 Start the recording

Press start. This is where you keep an eye on the time and check that no one pinches your camera. If you are in an area where it is loud, hold the camera strap and you can feel the shutter going. This way you can check that the camera is shooting whilst keeping an eye out.



These stills (above and below) are taken from a time-lapse shot from a car's dashboard at night. The shutter speed is around four seconds and the road and traffic almost blur into abstraction, creating a colourful and interesting visual



Shutter speeds and time-lapse video

Find a shooting location where you have traffic, boats, fairground rides, trains or anything else that moves that has bright lights on it. Shoot at night when it is dark in shutter priority mode on the camera. Experiment with around 4-20 seconds. Either make sure that the camera is on a steady tripod and that it does not move during capture or move the camera completely. The resulting time-lapse will show blur, but in this case the blur is deliberate and adds more visual movement to the video. This will increase your overall shooting time, but the results are well worth it.

Different ways to pre-focus your DSLR

With most DSLRs we are able to focus quickly and effectively in two ways. One is to look through the viewfinder to focus and the other is to use the camera in live view, using the back screen. Both have advantages and disadvantages. Remember, pre-focusing is where you focus before you shoot. Once you have focused, turn the focusing off while the camera is capturing the time-lapse video. The best way to do this is by using back-button focus on your DSLR.



With back-button focusing, you use a button on the back of your camera to focus but not the shutter release button. This can be set in the menu. Press your thumb down on the AF-ON button on the back of the camera until the image is sharp. Release the button and start shooting

Viewfinder focusing

Focusing through the viewfinder is not always practical. After a whole day of bending down to look through the camera's viewfinder your back will start to hurt, which makes this way of focusing only usable if you are shooting handheld, or on a tripod with the camera at head height. This focusing system is actually the quickest and best for tracking moving subjects, but this is irrelevant for time-lapse.



Viewfinder focusing is great for moving subjects and it uses the best AF system in the camera if you're using a DSLR. But it is not as handy for setting up a time-lapse shoot on a tripod

Live-view focusing

Live-view focusing uses the back screen of the camera. We get a live feed from the sensor when live-view is on and this makes it much easier and clearer when focusing, especially in low-light situations and on a tripod. The live view focusing is not as quick as the viewfinder system, but it is generally the most appropriate for time-lapse. On most cameras you should see a small square while in live-view. Put this square on the part of the subject that you want sharpest, and then focus. The square should change colour to confirm focus.



As time-lapse photography usually takes time, live-view focusing is often the best focusing solution. This way you will not get a bad back or neck looking through the camera all day. If you have a flip-out screen, like the one shown here, it is even more useful

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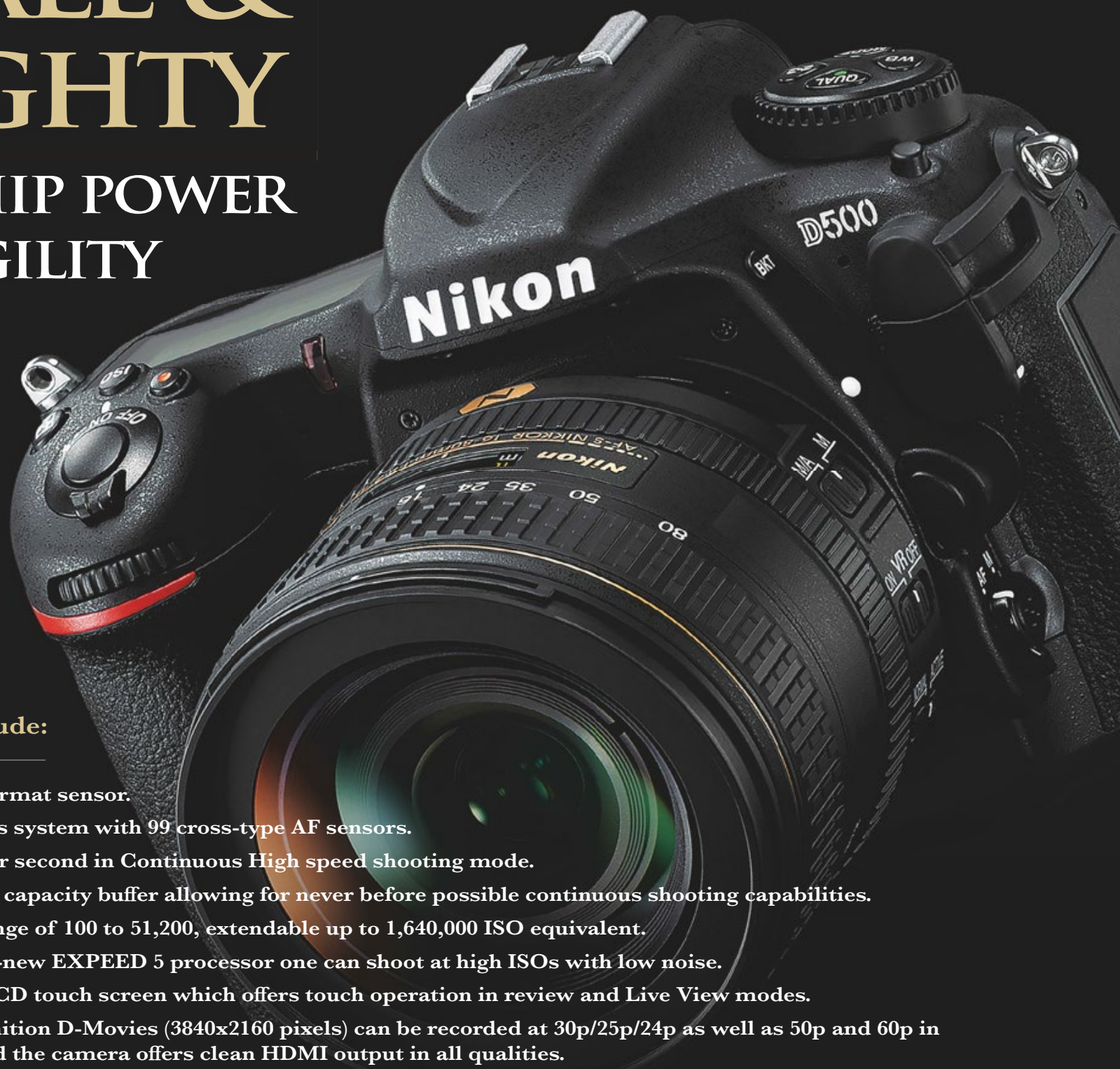
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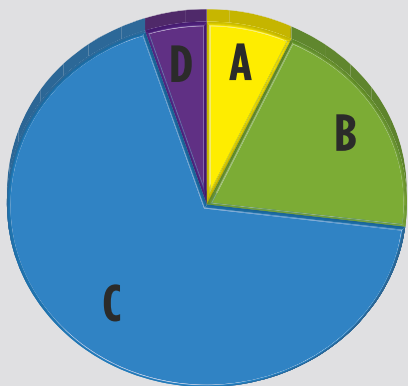
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In AP 11 February, we asked...

Do you still own and use film cameras?

You answered...

A I own some, but don't use them any more	7%
B I still use film occasionally	20%
C I use film frequently	68%
D I'm now 100% digital	5%

What you said

'I went digital in 2005 but I have never given up film and I recently got back into medium format. I am sure I couldn't always tell the difference in a final image but film does handle things differently and good film still gives great results.'

'I shoot film regularly, on average I finish a roll every couple of months. I wait to get a few rolls done before I develop them in my bathroom.'

'I voted "I'm now 100% digital" because I traded in my film camera two years ago, having stored it for six years and not used it.'

'I bought a digital camera in 2003, and I haven't used film since, and nor will I: to my mind it has nothing to commend it. I'm 75 and bought my first 35mm SLR in 1963, so I can claim to have some experience.'

'Ever since I bought my M3 I shoot about a roll a week. I've never enjoyed making pictures more than now.'

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LETTER OF THE WEEK

The 51st state

I have a confession to make. There is a pile of AP magazines on my bedside table that is getting ever larger. When the magazine reaches my doorstep, I generally flick through it and then add it to the bottom of the pile. Then I take the top magazine and spend the next week or two reading it from cover to cover. Thus, from the past few years I now have a pile of 20-30 magazines I have still to digest.

However, the 4 February issue about ISO and noise was riveting, and I read it from cover to cover within the 'allotted' week. In fact, Roger Hicks's final statements about entering competitions rang particularly true. I appear to have been placed 51st in every round of APOY (except one) as my name has only appeared on the website once. As Roger so eloquently put it, 'the weight of failure' can discourage you. But surely being placed 51st every time in APOY, which

must receive thousands of entries, is actually quite an achievement and everyone who joins me in the '51st state' should take heart and not become so disillusioned...

As the 2017 APOY competition nears, I have already started selecting my 51st-placed photos and refuse to let my accepted position weigh me down. I also vow to speed up my reading of the magazine so my bedside table is not similarly weighed down. Good luck, everyone.

Mike Smith, Cantal, France

Lovely feedback Mike, and never be put off. As US President Calvin Coolidge eloquently put it (in the days when Presidents were eloquent): 'Nothing in the world can take the place of persistence... persistence and determination alone are omnipotent' – Geoff Harris, deputy editor

LETTER OF THE WEEK WINS A SAMSUNG EVO PLUS MICROSD CARD. NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY



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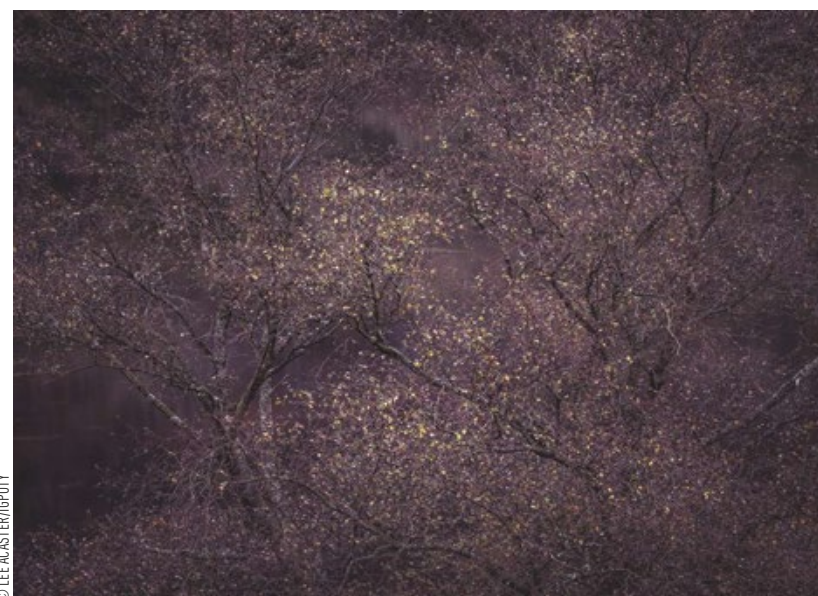
SAMSUNG

Vote film!

I was excited to see the question this week was on the topic of film cameras; I own a number of film cameras (perhaps more than my wife really approves of) and would regard myself as being almost entirely film based. I do own a digital SLR, but it only sees occasional use, mainly when I'm trying out a new technique. Once I have this worked out, I translate it to film and put the digital away. I was a little disappointed to see that the only option for film users in the survey was 'frequently', I suggest there should have been an 'almost exclusively' or even 'always' option.

Wes Fraser, via email

Sounds like you will be a happy bunny next week Wes, when our film special goes on sale – Geoff Harris, deputy editor



© LEE ACASTER/IGPOTY

Do you agree with the IGPOTY judges on this winning image?

Bloomin' rubbish?

I am an occasional contributor to *Inbox* and try to resist kneejerk reactions to articles in AP, leaving that to social media. But I felt compelled to write in about Lee Acaster's winning photograph for

International Garden Photographer of The Year (AP 11 February).

I'm sure Lee is a very capable photographer and my comments are aimed more at the judges of the competition who identified Lee's 'Tree in Snowdonia' (above) as the

winning photograph. It has very little to commend it: it lacks any sort of identifiable subject; is woefully underexposed to the point even of lacking any sort of atmosphere and, as a photograph, conveys no message or idea. Come on AP – let's have an honest appraisal of competition winners – even allowing for subjective judgement. At least Tracey Emin's 'My Bed' was correctly exposed!

Stuart Taylor, Doncaster

Modern photography is a very broad church, and about much more than ticking boxes about 'technique' and 'message'. What's more, Lee is a master technician, so hats off to him for trying a more abstract approach in a somewhat cliché-bound genre – and for breaking some rules. What do other readers think? – Geoff Harris, deputy editor

Once an amateur...

AP published my work in the 1980s – and the magazine is still going strong. I continue to call myself an amateur – although I shot a wedding recently, and the couple had 600 prints made of the images I provided, so that was thanks enough!



Sony's A6500 and 16-70mm costs £2,500

I now have a Pentax K10D, K20D and KR, all second-hand. At the age of 64, I find the dioptre adjustment on digital cameras a blessing, as my eyesight is not what it was. Thank you again for the advice on the published photo all those years ago and long may your magazine continue.

Dave Hellyer, Wellington

Priced out of the market

In *Viewpoint* (AP 28 January) Andy Westlake wrote about the ever-increasing prices of new cameras, which certainly struck a chord with me. The latest shocker is the price of the new Sony Alpha 6500, with 16-70 f/4 lens, at £2,500. Now that I am living off a pension I have to be careful with my outgoings, so it is likely to remain my last new camera.

Despite being resigned to sticking with the camera and

lenses I've got, I do not feel deprived, and my priority is maintaining my car so that I can get out and about to different photo locations. This gives me a lot of fun, and fun, surely, is what photography should be all about. I just hope I will be able to get a replacement battery as well as compatible memory cards for it in the future.

Douglas Thomson, Edinburgh

I think you've got the right idea spending money on being able to get to interesting places to photograph, rather than on kit. Hopefully you'll continue to be able to get batteries and cards for your camera for a little while yet; I can still get replacements for my 16-year-old Canon PowerShot G2! – Andy Westlake, technical editor

Contact

Amateur Photographer, Time Inc (UK) Ltd, Pinehurst 2, Pinehurst Road, Farnborough, Hampshire GU14 7BF

Telephone 01252 555 386

Email amateurphotographer@timeinc.com

Picture returns: telephone 01252 555 378

Email appicturedesk@timeinc.com

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In next week's issue On sale Tuesday 7 March



Film special!

Ditch the digital and take your photography back to basics

Silver surfers

Three top photographers explain why film comes first

The golden age of film

From the best second-hand bargains to darkrooms for hire, we round up how you can get started with film photography

Leica M4

Why this classic camera is still fabulous at 50

Highland heroes

It's been another incredible year for landscapes.
Scottish Landscape Photographer of the Year
founder **Stuart Low** reveals the 2016 winners

I set up the Scottish Landscape Photographer of the Year competition three years ago. I wanted it to be very much an ethical competition, where the aim was to plough everything back and really promote photographers, both through the book and by running multiple exhibitions across Scotland over the year. From this, the work of the winners would inspire others to seek out their own views, while

raising awareness of conservation as well as promoting photo-tourism in Scotland.

Scotland is immensely beautiful and incredibly diverse, so what we look for in a winning image is exactly the same. That could be an iconic view with a twist or a hidden gem off the beaten track. We especially want to see images of lesser known locations so they can serve as inspiration for others. Here we present the 2016 winners.

Autumn Colours on Loch Pityoulish Nick Hanson

Overall Winner

➤ The simplicity of this shot belies the complexity of its capture.

Nick has used a long lens to compress the view but has retained subtle background detail. However, it is the movement of grasses that captivates – a breeze beginning just as the shutter was pressed.

Canon EOS 1DX, 70-200mm, 1/80sec at f/5.6, ISO 100 polariser

Glamaig Reflection Nick Hanson

Overall Winner

⬅ This is a beautiful location in its own right, but it's the timing that makes the shot. In the foreground all is calm and tranquil, but in the distance there's the hint of a clearing storm and warm light which is so characteristic of the Scottish weather.

Canon EOS 5D Mark II, 16-35mm, 0.5secs at f/11, ISO 100, 0.6 ND grad soft





Autumn in Glen Affric **Nick Hanson**

Overall Winner

➤ This shot makes lovely use of the subtle movements of the foliage, due to its slow shutter speed. It's an image that hints at the delicate nature of the environment and consequently renders the scene as a canvas of colour and movement.

Canon EOS 5D Mark II, 24-70mm, 0.8secs at f/11, ISO 100, polariser

‘Scotland is immensely beautiful and incredibly diverse’



ALL PICTURES © NICK HANSON



Guardian Martin Watt

Hebridean Light winner



Although many of the Calanaish stones have great features, this particular one has an intriguing flowing texture. A long exposure feels perfect to soften the sky and balance the harsh light against the natural patterns of the monolithic stone.

Canon EOS 5D Mark III, 16-35mm, 30secs at f/11, ISO 500, 0.6 ND grad soft

Lagangarbh Cottage, Glencoe

Stuart Lamont
Landscape winner



There are many views of Lagangarbh Cottage, but what makes this shot successful is how the building looks far more remote than it really is. The combination of the short telephoto, the panoramic view and the line of the mist makes the cottage appear dwarfed by the landscape.

Nikon D800, 24-70mm, 1/13sec at f/11, ISO 100





© STUART LAMONT

Hebridean Sunrise

Sarah Canton

Seascape winner

⬆ In our cover shot, we see that Sarah has identified a scene that consists of multiple vertical layers. It's a scene that allows our eye a comfortable journey throughout the environment, from the cool tones of the sea to the warm colours of the sunrise.

Canon EOS 6D, 17-40mm, 1/4sec at f/18, ISO 100, Lee 0.6 ND hard grad filter

Sudden Downpour

Gill Williamson

Urban winner

➡ Taken in Glasgow, we see here how just the simple effect of rain on a bus window can give us a distorted and abstract view of a familiar and everyday scene of the urban environment.

Fuji X10, 13.70mm, 1/40sec at f/5, ISO 100



Bluebell Carpet
Rod Hanchard-Goodwin
Spring season winner

➤ Bluebells are always a reliable and aesthetic subject. This image taken in Dalkeith Country Park works well due to its relative simplicity. The blanket of blue is a fitting complement to the canopy of green leaves that dominates the top half of the image.
Canon EOS 6D, 16-35mm, 0.4secs at f/13, ISO 50

Bleak Midwinter
Stephen Hinde
Winter season winner

✓ Here Stephen was taken by the way the lane disappears into the bleak winter background. The covering of white snow helps to minimise the scene and reduce the elements to their most basic graphic form.
Canon EOS 70D, 17-70mm, exposure unknown





Kilchurn Castle in morning mist Neil McDade

Historic Environment
Scotland Award

➤ Kilchurn Castle on the banks of Loch Awe in Argyll and Bute photographed early in the morning. The rock is a strong point of foreground interest that anchors the background focus of the castle shrouded in atmospheric mist.
Nikon D800, 16-35mm, 1.3secs at f/8, ISO 100, Cokin grad filter 0.3

East Lomond Rock George Rees

Young SLPOTY winner

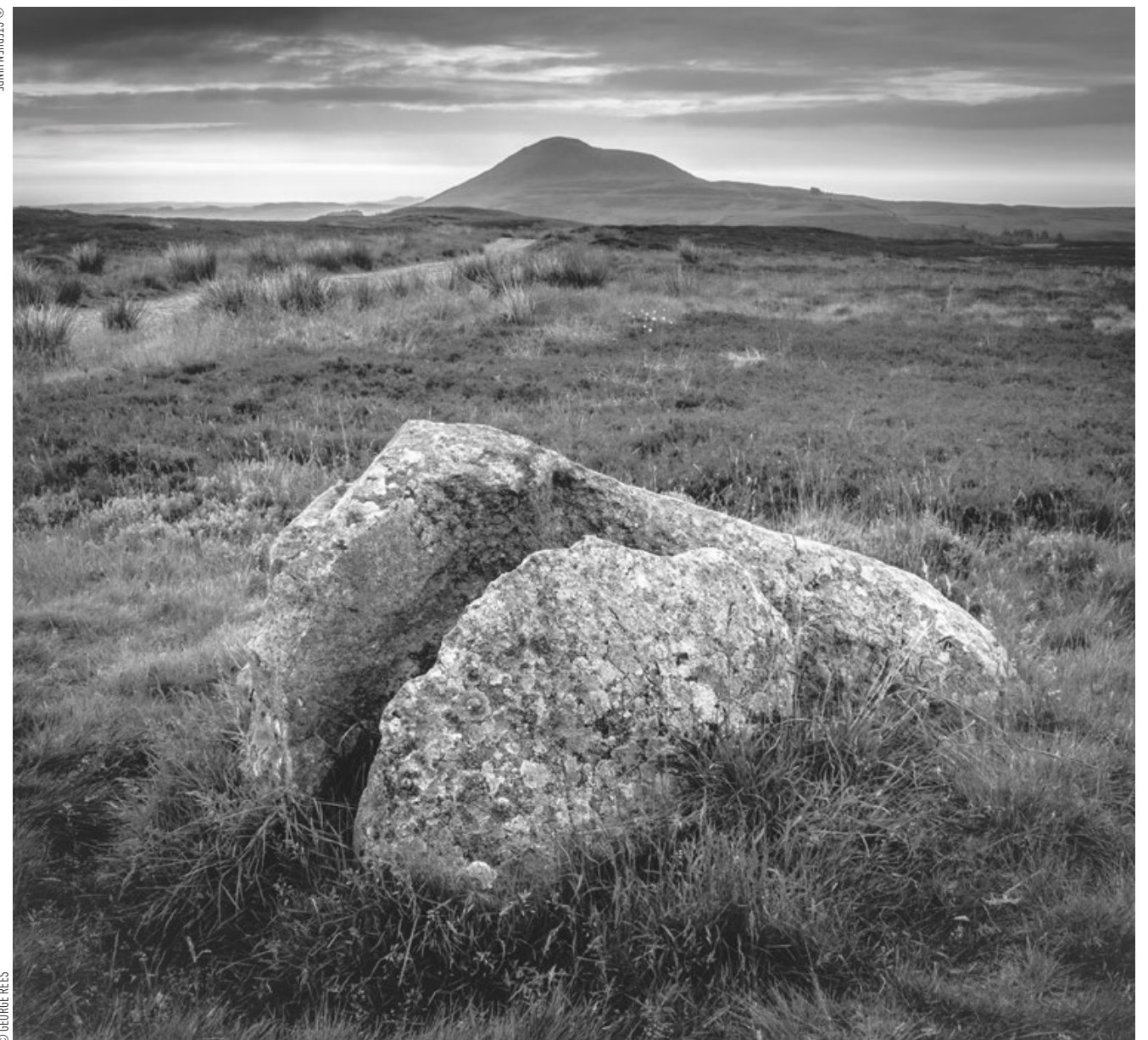
✓ There's a maturity in the composition of this image that would impress in the adult category. Seeking out the rock in a fairly featureless moor has produced some great foreground interest and the square crop really works here.
Nikon D3200, 18-55mm, 1/30sec at f/11, ISO 200, Formatt-Hitech 2 stop soft edge grad filter



© NEIL MCDADE



© STEPHEN HINDE



© GEORGE REES

The Scottish Landscape Photographer of the Year competition was founded three years ago by landscape photographer Stuart Low. If you would like to see more of the winners and runners-up of the 2016 competition then visit www.slpoty.co.uk. The SLPOTY book will be published soon and will be available for purchase through the competition's website.

WILDLIFE WATCH

Frogs and toads

As spring approaches, frogs and toads return to their favoured ponds to breed. There are great photos to be had, says **Paul Hobson**

THE primeval chorus of lusty frogs croaking from a pond is a spring call to all wildlife photographers. Frogs and toads have hibernated during the cold of winter and now, as the air warms, have returned to their breeding ponds. Frogs can be found in a wide range of ponds, from urban gardens and parks to farm and moorland pools. Toads are far fussier and stick to larger, more traditionally used ponds. Both species return to water to lay their spawn – frogs in the familiar jelly-like clumps, toads in long strings. Activity can become intense and competition between

highly charged males can quickly run riot as they grapple with each other and try to grab a female. Mating balls of up to 10 males all fighting to muscle in on a female are not uncommon.

In a warm spring, frogs return to their ponds in late February or early March; toads arrive a few weeks later. If the weather is very cold, they both delay their return until mid March, though this depends where you live in the UK. Once back, you may find they have a favourite area in the pond where they congregate, but they tend to be active all day.

A male frog grasping a female (called amplexus). The low-level position of view adds a great feeling of intimacy



ALL PICTURES © PAUL HOBSON

Two male toads grappling with a lovely red female. In this image, the underwater bag is completely below the surface of the water so there is a small reflection on the under-surface of the pond

Toads make fantastic subjects when they are out of the pond. The stunning gold-speckled eyes are incredibly photogenic



KIT LIST

Beanbag ▶

Beanbags make great camera supports when you want to get down to ground level. Examples from Wildlife Watching Supplies are particularly good, but it's easy to make your own.



▼ Underwater bag

To house the camera for split-level images, an underwater bag is useful. The bags from ewa-marine are excellent, though many cheaper alternatives exist. Make sure you get the right size for your camera and lens combo.



▼ ND filter

To balance the darker, underwater part of the image against the brighter sky, a split-level neutral density filter is a must.





Shooting advice

Get down low

Frogs and toads are wary because they are eaten by a wide range of animals. To get low-level images, you need to get your camera down to water level and lie on the edge of the pond. A waterproof blanket is advisable. Place your camera and lens (a 100/180mm macro or 200/300mm with extension tube) on a beanbag and lie down to wait for the amphibians to surface. Use autofocus and set the AF point on the animal's eye. The lower the f/number the better the background, but the depth of field of the animal will be less. Start at f/5.6 and experiment up to f/16.

Stay watertight

To achieve split-level images, you need an underwater bag. I use a wideangle lens (16–35mm) and attach a cable release to my camera. You need a split-level neutral-density filter to balance out the darker underwater part against the brighter sky.

You should seal the bag watertight and, holding it as level as possible (a spirit level on the hotshoe can help), slowly sink it into the pond till half the lens is covered, and then slowly push it towards the frog. I always do this lying on the side of the pond. Firing the camera can be tricky. That's why I have the cable release in the top of the bag. Set your lens to f/16, use a high ISO (such as 1600 or 2000) and choose a sunny day when the sun shines into the pond. With trial and error, fantastic images are achievable.

Consider the rule of thirds and move your focus point to the left or right to create space in front of the frog. Backgrounds are an essential factor, so scan around the image to check for distracting elements. Your choice of aperture is critical to maintain blur, but you need to keep sufficient depth of field – f/8 is a good compromise. You can choose lower shutter speeds if using a beanbag, so in good light you can keep the ISO at 200 or 400.

Frogs are found throughout the British Isles

About frogs and toads

- **Location** Common frogs and toads are widely distributed across Britain (although not many toads are found in Ireland).
- **Identification** Frogs are easily distinguished from toads: frogs hop, toads tend to crawl; frogs are smooth-skinned while toads have a warty skin.
- **Size** Frogs and toads are of a similar size, the smaller males averaging 8cm, with females up to 13cm long.
- **Diet** Both species are insectivorous, devouring a wide range of invertebrates, including slugs and worms.
- **Population** The common frog was in decline until the 1970s, but numbers have now stabilised. The common toad is widespread, but experiencing long-term decline.

The ring master

Some of the best sports images in the world have come from the lens of **Neil Leifer**. He spoke to **Steve Fairclough** about his career and new book *The Fight*

Neil Leifer grew up in the projects area of the Lower East Side of Manhattan, New York, and his interest in photography was sparked at the age of 13 by joining a camera club in one of the 'settlement houses', which provided education for low-income families. His big break came through sheer enterprise when, on his 16th birthday in December 1958, he volunteered to wheel a disabled person onto the field at the Baltimore Colts v New York Giants sudden-death championship game, which gave him field access. Leifer managed to capture the 'sudden death' match-winning touchdown, by the Colts' Alan Ameche, with his Yashica Mat camera and the image was picked up by a publisher – he has never looked back since...

Now, aged 74, he's on the phone from his New York home and, when

quizzed on what inspired him, he replies, 'To be honest, I got used to seeing my name under a picture in the student paper, so that was it.' He is now arguably the best sports photographer to date, with his iconic heavyweight-boxing images of Muhammad Ali v Cleveland Williams, and Ali v Sonny Liston once voted number one and two best sports pictures of all time by the *Observer Magazine*.

Iconic overhead shot

The Ali v Cleveland Williams shot (right) is an overhead image of Williams lying splayed on the canvas after being floored by Ali. Leifer explains, 'The funny thing about that picture is it's not the final knockout. You could never take a picture like that nowadays because the canvas is always coloured and is covered with advertising and TV network

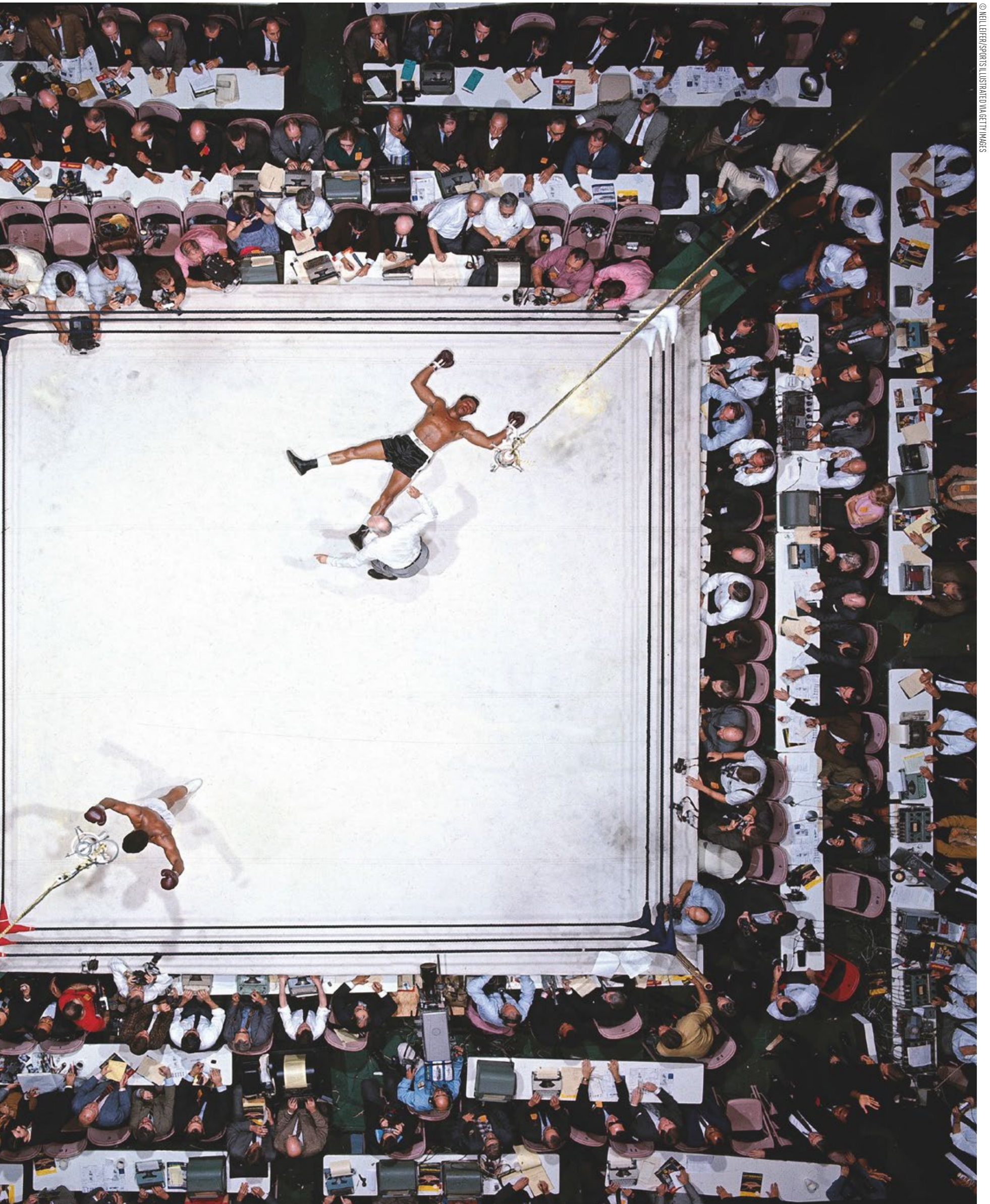
Right: Cleveland Williams lies face down on the canvas, having been floored by Muhammad Ali. The fight took place at the Houston Astrodome on 14 November 1966



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Left: Muhammad Ali prepares to train in Zaire. Behind Ali, left to right, are photographer Howard Bingham, trainer Angelo Dundee (in glasses), and assistant trainers Wali Muhammad and Drew Bundini Brown



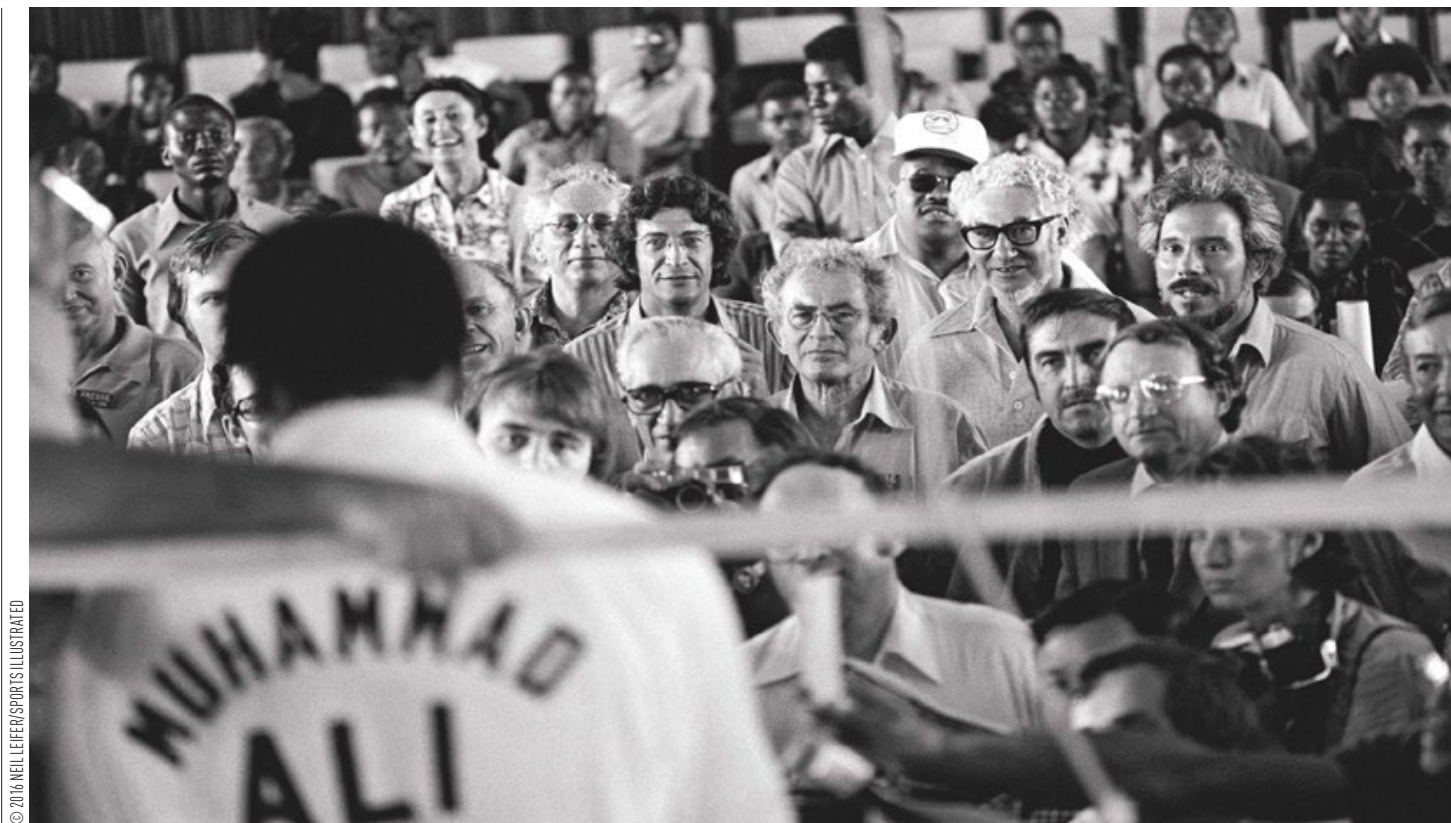


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Above: After a training session in Zaire it was common practice for Ali to sit on the ring apron and address the crowd

‘Had the knockout happened on the other side of the ring, my colleague would have got the shot’

info. It’s the only picture I’ve ever shot that I wouldn’t change anything about.’

The image was shot remotely from 80ft up in the roof of the Houston Astrodome in Texas. ‘It was, of course, set up,’ Leifer continues. We didn’t just turn up in the afternoon after a few drinks and take pictures. I was the one who figured out that this picture could be taken. It’s the only picture of mine that hangs in my house – it’s about 40in square and is hung as a diamond shape. It’s unquestionably the best picture I’ve ever taken.’ So, how did he do it?

It might come as a surprise to learn that Leifer didn’t use a wireless trigger for the shot, for one good reason: he was concerned that the police’s walkie-talkies outside the venue might set the camera off. With only 12 exposures to play with in his Hasselblad, and the camera being put in place two days before the fight, he couldn’t run the risk of them all being used up inadvertently before the boxers had even entered the ring. As a result, he wired a remote trigger into the camera and controlled it from ringside. ‘This particular arena allowed you to not have to use a fisheye lens to get the whole ring,’ he adds. ‘Normally the camera would be in the ring lights about 20ft above the ring, but the Astrodome’s lighting gondola is also set for events like rock concerts and political conventions, so it’s 80ft up.’

Leifer adds, ‘Nobody had ever put a camera in the middle of the

lighting rig before, because you couldn’t get the whole ring, except with a fisheye. At Ali v Ernie Terrell the following year, there was a fight with six photographers trying to get the absolute middle spot for the camera, but they never got a knockout like Ali v Williams. It’s my favourite shot ever.’

Ali v Liston image

Leifer’s other famous boxing image shows Muhammad Ali motioning to Sonny Liston to get off the canvas after knocking him down during their WBC World Heavyweight Championship bout in Lewiston, Maine, in May 1965. Working for *Sports Illustrated*, Leifer captured the moment when Ali was shouting, ‘Get up and fight, sucker,’ to Liston after he had gone down to an apparently innocuous punch in round one. Leifer admits, ‘This picture was down to luck. I happened to be on the right side of the ring. If you look at the picture, you’ll see between Ali’s legs is a bald-headed guy. He’s Herb Scharfman, my *Sports Illustrated* colleague. Had the knockout happened on the other side of the ring, he would have got the shot.’

In those days Leifer was working with a Rolleiflex 2½in-square camera with a sports finder and colour slide film. The actual image was taken at 1/500sec with strobe sync. He notes, ‘The word “luck” in sports photography is so important – you have to be in

Left: Muhammad Ali motions to Sonny Liston to get up and fight after knocking him down during their WBC World Heavyweight Championship bout in May 1965

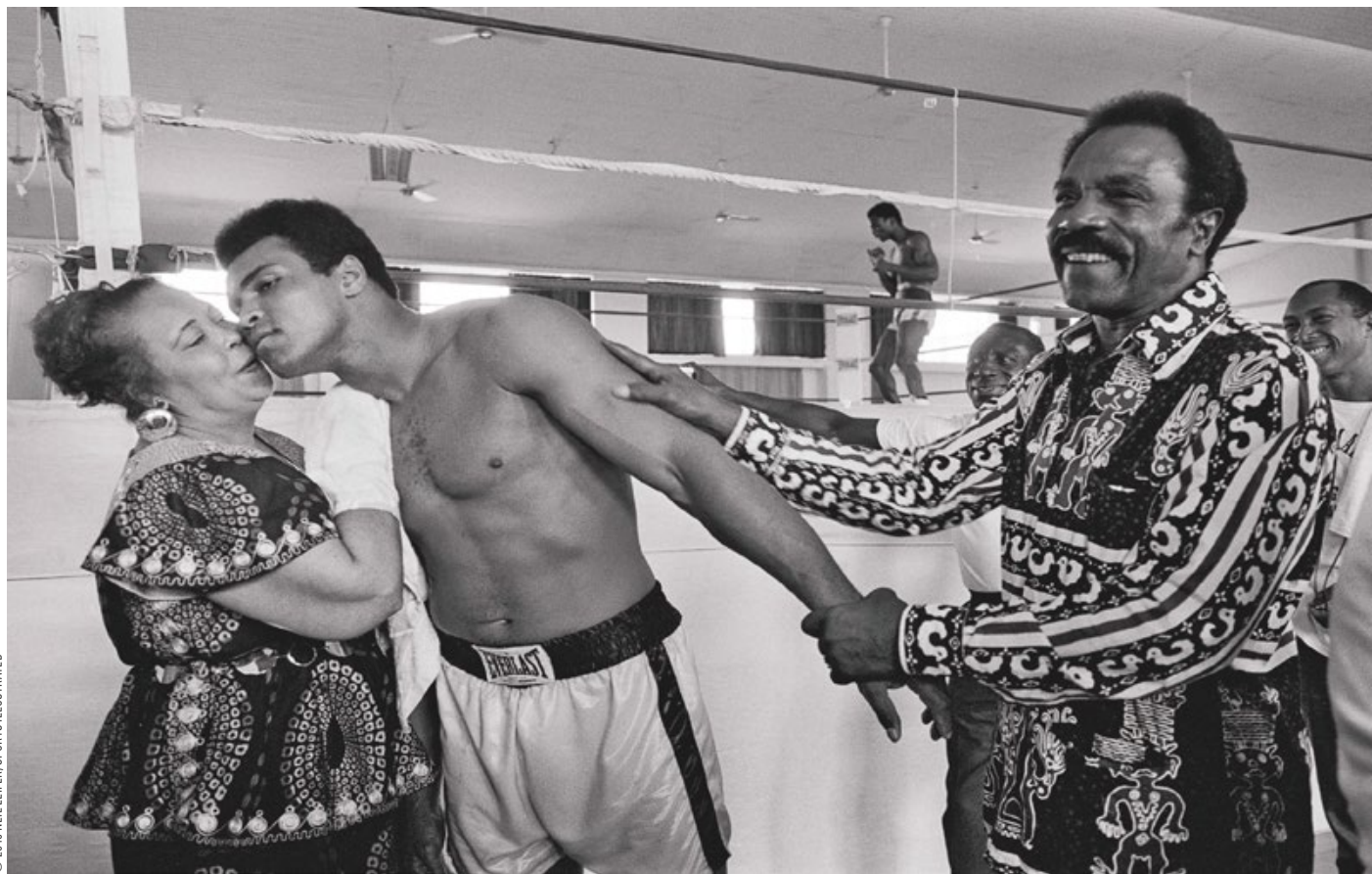
➤ the right seat. *Sports Illustrated* had two ringside photographers at Ali v Liston but the point is I didn't pick the seat and I didn't know Ali was going to down him [so early]. Herb Scharfman was a great photographer but here he could only get a shot of Ali's backside. The point is when you get lucky, don't miss.'

The 'Rumble in the Jungle'

Leifer's boxing photography looms large in a new Taschen book, *The Fight*, which also features images from the late Howard L Bingham and text by the legendary writer Norman Mailer. The fight in question is the iconic 1974 World Heavyweight Championship bout between the then champion, George Foreman, and the challenger, Muhammad Ali, which was held in Zaire (now the Democratic Republic of the Congo) and dubbed the 'Rumble in the Jungle' by promoter Don King.

Leifer recalls, 'About 350 US press people had flown to Europe for a stop-off on the way to Zaire. We heard that Foreman had got cut near his eye [in sparring]. I immediately rang the *Sports Illustrated* office in New York and they said to come back.'

The fight was postponed by five weeks and Leifer then travelled to spend around 10 days covering the pre-fight build up, the famous 'rope-a-dope' tactics by Ali during the fight and the aftermath. The fight was peppered with characters – Ali, Foreman, promoter Don King and even the menacing presence



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of the then President of Zaire, General Mobutu. So was this a gift for a photographer? 'Yes,' says Leifer. 'The funny thing is, Foreman had this fearsome reputation as a brooding champion with devastating punching, but away from the ring he was one of the nicest guys you could meet.'

He reveals, 'I stayed at the Sheraton Hotel in Kinshasa with Norman Mailer, who was working for *Playboy*, and a bunch of other press guys. It was the only hotel with air conditioning and in the evenings we would meet, have a few beers and tell stories. Howard Bingham stayed closer to Ali's camp at N'Sele.'

Leifer adds, 'During the fight, I was shooting with Hasselblads, using about two rolls of film (24 shots) per round. I also had a Nikon 35mm camera for shooting outside of the ring.' He also had an overhead camera rigged up to capture the fight action while also shooting through the ropes from ringside to ensure he captured everything, including Ali's knockout of Foreman in round eight.

For *The Fight*, Leifer worked closely with publisher Taschen for his input on picture choices and he explains, 'It's a great book. I spoke with Benedikt Taschen maybe two or three times – it's amazing that as head of the company he has the time to spend with you.'

The limited edition book combines the photographs of Howard L Bingham, who was a close personal friend of Ali, with

Above: Ali breaks from training to show some love to his mother, Odessa Clay, and his father, Cassius Marcellus Clay Sr



Neil Leifer is a US sports photographer and filmmaker who has been published widely since 1960 in publications such as *Life*, *Newsweek*, *TIME* and *Sports Illustrated*. He photographed 16 Olympic Games, the first 12 Super Bowls, 17 Kentucky Derbies and four FIFA World Cups. His images have featured in 18 books and he also diversified into filmmaking, directing the sports-themed movies *Yesterday's Hero* and *Trading Hearts* before concentrating on shooting shorts. Visit www.neilleifer.com.

Leifer's images and Norman Mailer's text, as well as memorabilia surrounding the fight and the odd still by photographers such as Lynn Goldsmith, Tony Triolo and William Klein. It is a fascinating memento of a moment in sports history that was also the subject of an Oscar-winning documentary 'When We Were Kings' and, given the proliferation of boxing titles and less well-known heavyweight fighters of today, is unlikely ever to be matched.

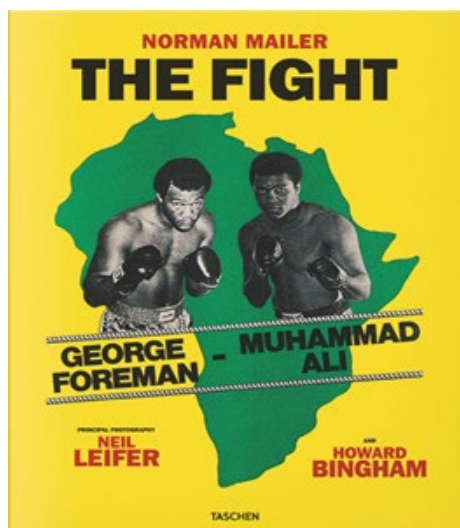
Favourite subject and ego

Unsurprisingly, when asked about his favourite ever subject Leifer swiftly replies, 'Muhammad Ali. He was a gift [for a photographer]. I photographed Muhammad from his early years [of fame], when he looked like a movie star, right through to even when he had Parkinsons. You would usually be told you had 20 minutes tops with him but often we would spend over an hour together and he would happily talk and pose for me.'

When asked if there's one thing that people don't know about him, Leifer ponders for a while and replies, 'I have an ego. People say to me "you're too modest", but it's been hard work to get to where I have. If you meet a modest photographer he's not really that good! Someone like [sports photographer] Walter Iooss is a natural but I had to work hard at it. What separates a really good photographer from the ordinary is, when things happen, when you get lucky, you don't miss. I didn't miss!'



THE BOOK



The Fight (ISBN 978-3-8365-1188-9) is published by Taschen at £450. It documents the legendary 1974 Rumble in the Jungle fight between George Foreman and Muhammad Ali, with text by Norman Mailer, and classic images of behind the scenes and the fight by Neil Leifer and the late Howard L Bingham. To find out more, go to www.taschen.com.



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Reader Portfolio

Spotlight on readers' excellent images and how they captured them



George Robertson, Glasgow



George's love of photography followed his interest in mountaineering. It began many years ago in the early 1970s when he purchased an Olympus OM-1 to help him capture images of a trip he had planned to the Pyrenees. Here are a selection of his photographs taken on a number of trips across a variety of mountain scenes. To see more of George's work visit www.mountaintreksphotos.co.uk.



Gondogoro La Pass

1 Here George has captured the sunrise over the distant hills using the complex patterns in the snow as foreground interest. It's an image that makes use of the contrast between cool and warm tones
Nikon D300, 18-200mm, 1/20sec at f/7.1, ISO 1600

Uli Biaho Tower

2 There are so many elements that work here. The lighting is dramatic, and combined with the cloud cover makes for a very moody image. The scale of the rock tower is an utterly humbling sight
Nikon D300, 18-200mm, 1/250sec at f/16, ISO 400



Karakoram

3 Again we see how capturing cold and warm tones in a single image can lead to shots of rich visual depth. It's also a shot that works due to its relatively simple composition
Nikon D300, 18-200mm, 15secs at f/18, ISO 200





Manfrotto The Reader Portfolio

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K2

4 Here we find a leading line that moves from the left of the foreground and towards the base of K2. It's a method that helps us appreciate the almost overwhelming scale of the scene
Nikon D300, 18-200mm, 1/800sec at f/11, ISO 200

Concordia

5 The glacial river's convoluted paths through the ice together with its textures and colours, combine to create an interesting image of competing yet complementary elements
Nikon D300, 18-200mm, 1/2500sec at f/13, ISO 200



Accessories

Useful gadgets to enhance your photography, from phones to filters...

Manfrotto Pro Light 3N1-36 backpack

£169.95 • www.manfrotto.co.uk

Videographer **Dan Laughton** tries out this three-carry-option camera backpack

At a glance

- Large backpack for photo or video kit
- Three carrying options
- Rear pocket for a 15in laptop

THE Manfrotto 3N1-36 does as it says on the tin – three in one. The bag has three carry options, and its heavily padded back means it is comfortable to wear, no matter how heavy.

It's designed for users looking to carry a lot of kit. Photographers can fit up to three camera bodies and five lenses, while videographers will have space for a Canon EOS C100 with a lens attached, three other lenses, a mic and a smaller DSLR-sized 'B' camera. Alternatively the bag fits a DJI Phantom kit including the drone, propellers and transmitter, plus either a DSLR, three lenses or the new DJI Mavic Pro drone.

The main section of the backpack is easily accessed via a zip around the outer edge, or via two quick-access side zips. Inside are cushioned dividers to help you to organise sections for specific kit. Initially, it's a lengthy game of 'lens tetris' to lay out the bag's main section, however, once set up it is good to go.

Made from a durable protective material, the bag also comes with a cover to protect it from heavy rain and harsh sunlight. This folds up into a small bag so won't get in the way.

Verdict

As the 3N1-36 is designed to hold a lot of kit, it definitely ticks that box. It is well made so should last a long time, and the extra rain protector may not need many outings. Though the bag is large, its padded shoulder and waist straps combine with the padded back to assist with carrying, especially heavier loads. If you regularly need to carry around a lot of kit, it's well worth a look.



Accessory pockets

A number of zipped pockets inside and on the front of the bag hold small items or accessories such as batteries.

Tripod holder

There is a tuck-away strap on the front of the backpack, designed to hold a full-size tripod.

Amateur Photographer
Testbench
Recommended
★★★★★

CARRY OPTIONS

A key feature of the Manfrotto Pro Light 3N1-36 is the choice of three carry options, depending on preference. First, the backpack can be carried regularly, with or without a waist-strap for extra support. A second carry option is to cross both straps over the head and across the body. While a third option is to sling it overhead and across one shoulder (this can be used on either shoulder).



The backpack is able to accommodate a lot of kit

COOPH Card Holder Original

• www.cooph.com
• £58



As well as bank cards, the Cooph wallet holds media cards securely



IF YOU'RE like me and have a dog-eared wallet that needs replacing, you might find yourself looking for a new one that caters for both your day-to-day and photography needs. Apparel manufacturer Cooperative of Photography (COOPH) thinks it has come up with the perfect answer by creating the Card Holder Original – a slimline wallet made from Italian vegetable-tanned leather designed to keep your SD media and credit cards safe and secure.

Available in black or tan, the card holder offers a pair of pockets that you can slip your credit cards into, behind which you'll find a larger pocket in which to slip in a few bank notes. It's not the type of wallet that's good for loose change though, as there's no zipped compartment to prevent coins from slipping out. On the opposite side there's another large pocket on top of which are four SD card pockets. These pockets might look like they're designed to accept SD cards sideways, but they actually fit best lengthways, easily allowing you to identify one card from another. To prevent touching the contacts of a card I found it best to push the top of the card into the pocket rather than the other way round and the SD cards I inserted were a good tight fit, providing reassurance they wouldn't slip out.

The COOPH card holder isn't a replacement for a dedicated memory-card wallet, but if you sometimes find yourself in need of quickly pulling out a spare memory card from your pocket, and you like the idea of being able to stash a few cards somewhere safe until you get home, you might find this quite a useful accessory to own.

Michael Topham



The slimline leather wallet is available in either black or tan

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At a glance

£5,550 body only

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- Leica Maestro-II processor
- 5fps continuous shooting
- 3in, 1.04k-dot fixed screen
- Compatible with Leica Visoflex (Typ 020) EVF



Leica M10

With the M10, Leica has refocused its attention on what really matters to stills photographers. **Michael Topham** puts the latest model in the famous M-system to the test

For and against

- + Goes back to its roots of being a stills-only camera
- + Introduces sensitivity control from a new ISO dial
- + Capable of shooting faster (5fps) with improved buffer performance
- + Features the same footprint as analog Leica M cameras
- Slender design has had an impact on battery life
- Features single card slot as opposed to dual card slot
- Accessories, like the body, come at a very high price

Data file

Sensor	24-million-pixel full frame CMOS sensor
Output size	5976x3992 pixels
Lens mount	Leica M mount (compatible with Leica R lenses with adapter)
Shutter	Metal blade focal plane shutter with vertical movement
Shutter Speeds	8secs-1/4000sec, bulb
ISO	100-50,000 (ISO 100-6400 via ISO dial)
Metering system	TTL exposure metering
Exposure comp	+/-3EV in 1/3 steps
Drive Mode	5fps
Viewfinder	Optical viewfinder (compatible with Leica Visoflex (Typ 020) electronic viewfinder)
Display	3in, 1.04-million-dot LCD
Wi-Fi	Yes
Memory Card	SD, SDHC, SDXC
Power	BP-SCL5 Lithium-ion battery
Dimensions	139x38.5x80mm
Weight	660g (with battery)

One of the many pressures on camera manufacturers today is the need to overload new models with all the latest technology to make them appeal to a mass-market audience. One camera that did just that was the Leica M (Typ 240). Successor to the iconic Leica M9, it aimed to update Leica's traditional and much-loved recipe with modern-day features such as live view, clip-on electronic viewfinder, USB interface and full HD video. Some of these features were genuinely useful, but if you asked any purist what they thought of the direction Leica was taking with its latest digital M-system rangefinders, they'd tell you that adding video didn't feel like the right way to go. Rather than adopting the same approach as other brands, many

users felt Leica should focus on creating what it's best known for – a legendary M-system stills camera and one that shares all the hallmarks of a traditional analog M-series camera. It has taken a few years, but the manufacturer seems to have listened to its users and has taken such feedback on board. With its latest release, Leica has created a rangefinder that should not only satisfy brand-loyal users who desire the best build quality, but also purists whose sole interest lies in stills photography.

Features

Stripped of movie recording and the Typ model identity that's been associated with Leica models in the past, the M10 has been designed as closely as possible to the manufacturer's analog M-system cameras in an attempt to create the best balance between heritage and technical innovation. At the heart of the camera lies a 24-million-pixel, full-frame CMOS sensor, which excludes a low-pass





The Leica M10 offers a very pure photographic experience
Leica Summilux-M 35mm f/1.4 ASPH
FLE, 1/90sec at f/2, ISO 1600

filter, and outputs 68.1MB files that measure 5976x3984 pixels. Specifically optimised for Leica M-lenses, and compatible with Leica R-mount lenses from the company's film SLR days with an adapter, it's a different sensor from the one used within the Leica Q and Leica SL. By pairing the sensor with the company's latest generation Maestro-II image processor, the M10 is able to offer a wider ISO range of 100-50,000 and is capable of shooting a continuous burst 2fps faster than the Leica M (Typ 240) – making it the fastest M-series camera Leica has made to date. Although 5fps continuous shooting might not seem particularly quick by today's standards, this speed should be sufficient for those it's out to target, including travel, street and documentary photographers, not forgetting photojournalists, all of whom love to work under the radar of those around them.

Traditionalists are more likely to find themselves raising the optical

viewfinder to their eye and focusing manually via the rangefinder than composing and focusing via the rear screen or attaching the optional EVF. For those who haven't used a rangefinder before, there's an element of skill involved when aligning what the rangefinder displays (shown as a small central rectangular section in the viewfinder) with what your eye sees to create a pin-sharp image. The welcome news is that the viewfinder has been extensively reworked to improve the view of subjects captured within the frame. Compared to the Leica M (Typ 240) the field of view has undergone a 30% enlargement and the widest focal length it covers is 28mm. If you wish to use a lens wider than this focal length, you'll need to use the screen or EVF to get an accurate view of what's displayed within the frame.

Other improvements to the viewfinder include a higher magnification (0.73x) and there's

a 50% increase of the eye-relief to make it more convenient for those who wear glasses.

To get around the issue of parallax errors, whereby the view offered by the optical viewfinder is not the same as that captured through the camera's lens, there's the option to compose via the M10's fixed 3in, 1.04 million-pixel screen. Alternatively, you can attach Leica's Visoflex (Typ 20) electronic viewfinder via the hotshoe. The good news is that both the screen and EVF now allow you to inspect a detailed magnified view right across the entire frame – something that was missing from the Leica M9 and Leica M (Typ 240), but is crucial for everyday shooting. Though some purists may not wish to use it, having the option to inspect an off-centre magnified view with focus peaking is a boon, and helps to overcome some of the limitations of the rangefinder. With regard to the EVF, it's the same electronic finder that's used with

Leica T-system cameras. It's a vast improvement on the rebranded Olympus VF-2 that was made for the Leica M (Typ 240). It hinges through 90°, translates menu information and adds an integrated GPS module for geotagging.

We'll touch on the controls in greater detail shortly, but a glance at the top-plate reveals the shutter speed range runs from 8secs-1/4000sec. There is the option to set it to bulb to create longer exposures, while a threaded shutter button sanctions the use of old screw-in-style cable releases. The observant may notice the red flash icon on the shutter speed dial, indicating the maximum flash sync speed (1/180sec). Although there isn't a dedicated exposure compensation dial on the body, there's the option to assign the rear thumb dial to this task and take +/-3EV control.

With a body depth of just 38.5mm – equivalent to 4mm less than its closest relative, the Leica M (Typ 240) –





The M10 lets you go about shooting in an unobtrusive manner
Leica Summilux-M 35mm
f/1.4 ASPH FLE, 1/250sec at
f/2.8, ISO 1600

➤ Leica has been forced to equip the camera with a new, smaller battery. It's claimed to provide enough stamina for approximately 600 shots and is accessed via a removable metal base plate – a nice reminder of the days when film was loaded this way.

Although Leica openly admits Wi-Fi isn't to the taste of all purists, the company sees it as an essential feature, particularly for those who share work through popular social channels such as Instagram. The M10 marks the first M-system camera to feature integrated WLAN connectivity and as things stand it's only compatible with iOS devices. Users wishing to control the M10 remotely or transfer images wirelessly to an iPhone or iPad are required to download the Leica M app that's available free from the app store.

Build and handling

For the price you pay for a camera like the M10, it has to feel special from the moment you lay your hands on it, and Leica has achieved this by not cutting any corners when it comes to build quality. Unlike some manufacturers, who look to shed weight to

make their models as light as possible, Leica throws caution to the wind in this respect. The result is a camera that's heavy for its size. With a magnesium chassis and top and bottom plates that are milled from solid brass blocks, you get the sense it's built to last a lifetime and could even possibly be passed down through future generations.

The robust build quality extends all the way around the body, from the milled metal top-plate dials to the classic frame-line selection lever – a mechanism that allows photographers to assess the field of view of lenses with different focal lengths without having to physically mount them. It's another nice throwback to Leica's analog M-system models. If I had to make any criticisms about the build quality, it would be that the on/off switch feels rather plasticky compared to the other buttons and dials, and the optional EVF doesn't match the same metal finish as the body.

By omitting video functionality and shrinking the electronics into a more confined space, Leica has successfully achieved its goal of creating the slimmest digital M-series of all time. Compared to the Leica M9 and Leica M



An image taken using the M10's monochrome mode
Leica Summilux-M 35mm f/1.4 ASPH
FLE, 1/125sec at f/4, ISO 100

(Typ 240), both of which had an 'M on steroids' feel about them, this new model fits much better in the hand. Those who've been waiting patiently for a digital M-series model to have an identical footprint and the same feel as Leica's analogue M cameras will be delighted that their wish has finally come true.

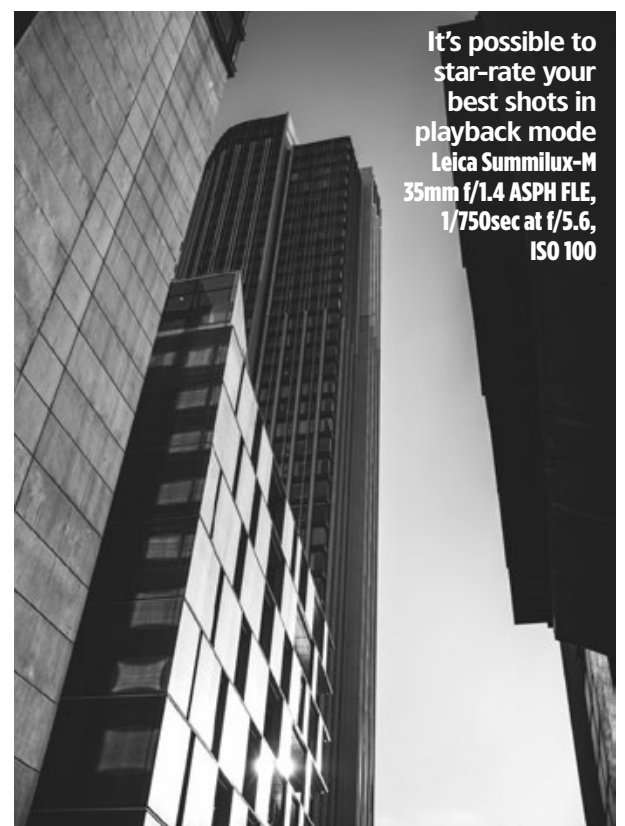
Leica's idea of streamlining the controls means the on/off switch that encircles the shutter button is no longer used to access continuous shooting or self-timer shooting modes. Instead, these are accessed from the main menu or via the favourites menu – the latter being a freely configurable area of the menu where it's possible to list your most-used functions for quick and easy access. The simplified arrangement of three large buttons that align below the viewfinder are used to activate live view, playback and the main menu. With no obvious delete or info button, you're required to use the menu button in playback mode to load the M10's delete/rate options

ISO control

TO PROVIDE full manual control, the next model in the M-system was crying out for an ISO dial, and this has been introduced on to the M10. For the first time on a digital Leica M, it's possible to take control of focusing, shutter speed, aperture and ISO from your fingertips. The position of the ISO dial pays homage to the rewind lever found on older analog models. The small size of the dial means you're limited to controlling the sensitivity between ISO 100–6400, but by raising the dial and rotating it to its 'M' setting you're given control across the full ISO 100–50,000 range from the ISO setup menu. Those who prefer to shoot with their camera set to auto ISO are given the option to rotate the ISO dial to its 'A' setting and establish a maximum auto sensitivity setting between ISO 250–50,000.



A red ring beneath the ISO dial reminds you that it's in the unlocked position



It's possible to star-rate your best shots in playback mode
Leica Summilux-M
35mm f/1.4 ASPH FLE,
1/750sec at f/5.6,
ISO 100



Focal points

A series of refinements make the M10 the most attractive digital M series rangefinder to date

Weather sealed

As one might expect for a camera that costs £5,600 (body only), the M10 is weather-sealed and built to survive the rigors of outdoor use. The body has no plastic doors or flaps, and both the SD card slot and battery are protected by a bottom plate that's made of metal and is milled from a solid brass block.

ISO dial

The M10's new ISO dial is located in the same position you'd find the rewind lever on analog models like the Leica M7. By raising it you can take manual control of ISO across a 100-6400 sensitivity range. Alternatively, by rotating it to its 'M' setting you can take control across the full ISO 100-50,000 range from the ISO setup menu.

Built-in Wi-Fi

The M10 is the first M-Camera with integrated WLAN connectivity, which allows users to transfer pictures wirelessly to iOS mobile devices, as well as remotely control the camera using a dedicated Leica M app, available to download for free from the app store.

and the button in the centre of the four-way direction buttons presents an overview of the camera's key settings out of live view. Things you can expect to see on this info screen include exposure information, battery life (shown as a percentage), as well as the remaining storage capacity on the SD card. At the front of the camera is a button between the lens release and focusing window. This falls to hand where your middle finger lays to rest and is used to pull up a magnified view to aid manual focusing.

The decision to add an ISO dial to the corner of the body means you no longer get the unmistakable sweeping curves at either end of the top-plate, but what you gain in having the option to adjust the sensitivity manually on the fly outweighs what you lose in terms of styling. Not only does it make it a more satisfying camera to use, it also allows you to adjust your exposure considerably faster. How to best raise the dial from its locked position isn't immediately obvious, but I found pinching the dial with your thumb and index finger before pulling it up is most effective. As with the shutter speed dial, it notches positively into place at each setting with a reassuring click.

To provide users with reassurance that it can be used in any weather, the M10 features water and dust-resistant seals. The only reason Leica doesn't give it official weatherproof status comes down to the lack of a rubberised seal between the lens mount and its M-system lenses. During testing, the body was used on

several occasions in the rain but didn't show any side effects from getting thoroughly drenched.

Overall, the build quality and finish of the M10 is exemplary. It shouts first class German engineering and leaves you with the lasting impression that Leica's design team spent a great deal of time getting it just right.

Performance

Usually, we comment on the autofocus performance in this area of our reviews, but with the focusing on the M10 being an all-manual affair, we'll start by commenting on its manual focusing aids instead. When you're not using the rangefinder and wish to focus via the screen or EVF, you're given the option to turn focus peaking on and select from four different colours (red, blue, green, white). This can be used with or without the camera's focus aid, which magnifies the central area of the frame. Inspecting the focus before you shoot using this magnified view is simple – just twist the manual focus ring on the lens to pull it up on screen, or use the magnify view button from the front of the body. The rear command dial is used to toggle between magnifications (5x or 10x) and users can now shift the magnified view anywhere in the frame using the four-way controller. In principle this is great, but in practice it's slow to use, taking around six seconds to shift from the centre to the far corners of the frame. The 10x-magnified view helps tremendously with manual focusing, but I found there were times where an



Electronic viewfinder

The M10 is compatible with the same Leica Visoflex (typ 020) electronic viewfinder used for the Leica T-system. It hinges up through 90°, features a sensor that detects when the user's eye is raised to it and adds an integrated GPS module for geotagging. It's just one of a multitude of accessories that are available for M10 users and costs £360.

Optional thumb rest

Leica will produce its own thumb rest for the M10, finished to the same standard as the body. It's secured by push-fit into the camera's hotshoe and fills the gap between the screen and the top-plate, stopping short of the command dial so you can still control it with your thumb.





The M10 is a prime candidate for street and documentary photographers
Leica Summilux-M 35mm f/1.4 ASPH FLE, 1/350sec at f/2, ISO 800

even closer magnification would have been useful for inspecting finely detailed subjects.

In terms of operation, it doesn't feel sluggish like some previous M-series models. The start-up speed isn't as rapid as many mirrorless cameras, yet it responds to button pushes quickly, switches in and out of live view without hesitation and acknowledges all adjustment changes as you make them. Having an eye sensor built-in to the EVF transforms the user experience, though it must be mentioned mounting it via the hotshoe partially obscures the shutter speed dial.

With more and more of today's cameras featuring dual-card slots, we thought the M10 might take the same route. Regrettably, it doesn't, and therefore won't satisfy those who'd like to back up to two cards at the same time. Loaded with a Lexar Professional 633x SDHC card, the M10 recorded 28 frames in the DNG format at 5fps before its buffer kicked in and halted proceedings.

The centrewighted TTL metering system calculates its exposure by bouncing the light

that passes through the lens off a mid-grey strip painted on the shutter curtain on to a sensor. In the optical viewfinder you'll see illuminated left or right arrows that tell you which way to turn the aperture ring, with a constant circle indicating correct exposure. In aperture priority mode, these arrows are replaced by the shutter speed value the camera calculates. Generally speaking, the M10's TTL exposure metering is reliable, but for those who would prefer to use spot or evaluative metering these modes are also present.

Anyone coming from a Leica M9 or Leica M (Typ240) will notice the menu has been refreshed and is identical to that of the Leica Q's. To preserve battery life, we'd recommend setting the auto power saving to its minimum 2-minute option. On the subject of battery life, the camera gets close to 600 frames using the optical viewfinder, but those who opt to use the screen or optional EVF will struggle to shoot half this number. If you're planning to shoot for long periods, packing spare batteries is essential.

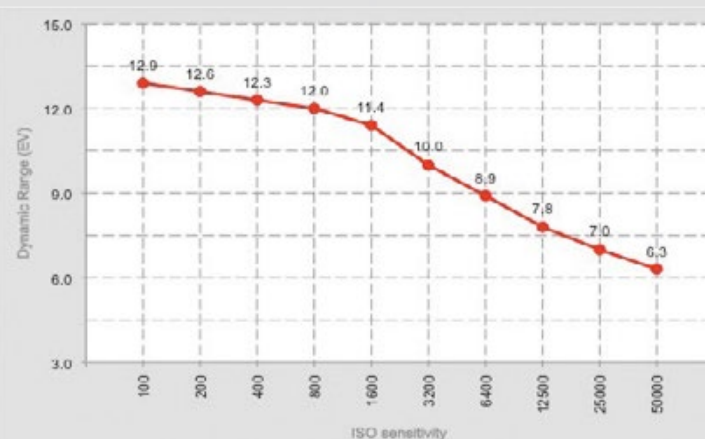


Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

The 24-million-pixel full-frame sensor is most likely manufactured by Sony. It claims to deliver improved low light sensitivity and dynamic range, with two stops of overall improvement compared to previous digital Leica M-system cameras. Our stringent real-world testing and lab results confirm that the Leica M10 produces outstanding image quality between ISO 100-6400. The dynamic range doesn't set any records, but reaches a very respectable 12.9EV at ISO 100, while the level of detail the sensor resolves (3,400l/ph at ISO 100) is what we would expect from a camera with a 24-million-pixel resolution.

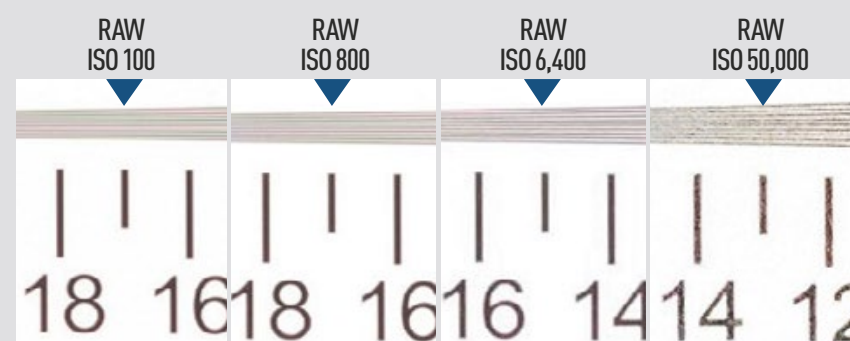
Dynamic range




When we previously reviewed the Leica M (Typ240) we recorded 12.5EV of dynamic range at its lowest sensitivity setting. The Leica M10 improves on this by offering 12.9EV at ISO 100 – not as jaw dropping as some recent sensors that are reaching upward of 13EV, but more than enough to recover a good level of shadow information from the camera's DNG files. The dynamic range figures steadily fall as the sensitivity increases, dropping to 10EV at ISO 3200 and just below 9EV at ISO 6400. It's great to see the dynamic range figure holding above 6EV all the way through the range, right up to ISO 50,000.

Resolution

Below we show details from our resolution chart test pattern (right). Multiply the number beneath the lines by 200 to give the resolution in lines per picture height.



To resolve the finest detail from the sensor, it is imperative to shoot in the raw (DNG) format. An inspection of the camera's uncompressed raw files tells us that the sensor resolves around 3,400l/ph at ISO 100. The resolution drops ever so slightly at ISO 3200 to 3,200l/ph and remains impressive at ISO 6400, where we recorded a 3,000l/ph figure. As you push beyond ISO 6400 you start to notice the detail tailing off, but the way the sensor manages to resolve 2,800l/ph at ISO 25,000 and 2,600l/ph at ISO 50,000 is very respectable.



Amateur Photographer




Image Engineering

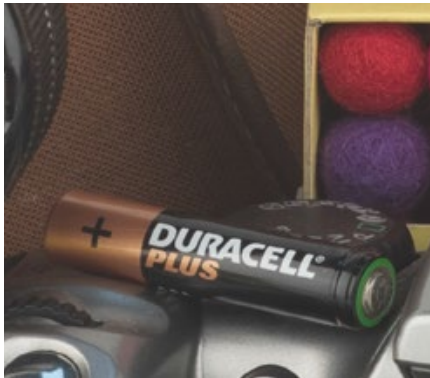
Our cameras and lenses are tested using the industry-standard Image Engineering IQ-Analyser software. Visit www.image-engineering.de for more details

Noise

Both raw and JPEG images taken from our diorama scene are captured at the full range of ISO settings. The camera is placed in its default setting for JPEG images. Raw images are sharpened and noise reduction applied, to strike the best balance between resolution and noise.



RAW ISO 100



RAW ISO 400



RAW ISO 1,600



RAW ISO 6,400



RAW ISO 25,000



RAW ISO 50,000



Examining both our standard test shots and real-world images reveals that the M10's sensor produces exceptionally clean, noise-free raw files between ISO 100 and ISO 800. At ISO 1600 you can just start to make out luminance noise appearing in shadowed areas and it becomes slightly more pronounced as you push past ISO 3200 towards ISO 6400. You can confidently achieve acceptable results at ISO 6400 and push as high as ISO 12,500 if you're prepared to carry out some cautious application of noise reduction in post processing. Although the level of detail the sensor resolves beyond ISO 12,500 is impressive, the same can't be said for the level of noise, which gradually deteriorates to the point where a purple tinge is evident in files captured at ISO 50,000. Colour noise is very well handled throughout the sensitivity range, in both JPEGs and raw files.

The competition



Sony A7R II

Price £2,999 (body only)
Sensor 42MP full frame
ISO 100-102,400
Continuous shooting 5fps
Reviewed 18 August 2015
★★★★★



Olympus PEN F

Price £949 (body only)
Sensor 20.3MP Micro four thirds
ISO 80-25,600
Continuous shooting 10fps
Reviewed 14 March 2016
★★★★★



Fujifilm X-PRO2

Price £1349 (body only)
Sensor 24.3MP APS-C
ISO 100-51,200
Continuous shooting 8fps
Reviewed 24 February 2016
★★★★★

Read the full tests of these cameras at www.amateurphotographer.co.uk/reviews

Verdict

WHEN we reviewed the M (Typ240), we felt Leica had somewhat missed the point, and failed to take into account what users really wanted from the next model in the M-system. We felt the compromises that were made, combined with the technology it added, spoilt the experience of using a rangefinder. To get back to its core value of delivering a pure stills camera, Leica had to rethink the direction of the next model in its M-system. By stripping out what was deemed unnecessary by contemporary photographers, Leica has developed a camera that goes back to its roots and focuses on the special bond that should be created between a stills photographer and their camera.

Though it won't satisfy all photographers' tastes and requirements, those who are familiar with Leica's rangefinders will immediately fall in love with the M10. Manually focusing via the rangefinder does take time and finesse, but this immerses you in the moment and makes you analyse a scene or subject carefully before you capture it. The millimetres and grams it sheds from its dimensions make it less bulky and it feels much like a traditional analog M-series camera in the hand. Add its strong dynamic range, impressive detail and excellent noise response at high sensitivities to this and we're presented with an



image quality performance that Leica M-system users have deserved for a long time. As well as the positives, there are a few negatives – the battery life has taken a hit, it still only accommodates one SD card slot and the optional EVF isn't as robust as the body itself. These minor points aside, it's an exceptional camera and a very enjoyable one to carry over your shoulder and use. Unlike many of today's releases, the Leica M10 is not an example of the direction cameras are heading in the future. It's a celebration of the past – something Leica has executed quite magnificently.

Amateur Photographer

Testbench

Recommended

★★★★★

FEATURES	9/10
BUILD & HANDLING	10/10
METERING	9/10
AUTOFOCUS	N/A
AWB & COLOUR	9/10
DYNAMIC RANGE	9/10
IMAGE QUALITY	9/10
VIEWFINDER/LCD	8/10

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Many film-era lenses can be used on mirrorless cameras via adapters

Film-era lenses for Fuji X

Q In the very near future I hope to be buying a Fujifilm X series camera, but apart from the kit lens it seems unlikely that I'll be able to justify spending more on some of the other branded Fujifilm lenses. So, my plan is to supplement the kit lens with glass from the film era. As I'm looking for a smaller form factor, I am tempted by some of the old Zuiko lenses from Olympus. Could you advise me on a suitable adapter and tell me how using it would provide functionality such as aperture control?

David Richards

A Film-era Olympus Zuiko lenses can be an economical way of adding variety to your range of glass, thanks to widely available lens mount adapters. Inexpensive Chinese ones start at around £14 and can go up to around £90 for the likes of Metabones. The latter also offers the much more expensive optically corrected Speed Booster adapter range that get around the 1.5x APS-C cropping issue you will otherwise experience when using full-frame lenses. Effective lens brightness also increases. Standard adapters work well enough unless you want to go very wideangle; for example, a wideangle 24mm Zuiko becomes 1.5 x 24 = 36mm in terms of field of view compared to a full-frame lens

on a full-frame body. Aperture control is manual; you simply set the aperture using the ring that is usually near the front of Zuiko lenses. The camera's viewfinder will adjust to compensate for the reduced light reaching the sensor. Automatic exposure works normally when using A (aperture priority) mode.

Bluetooth advantages

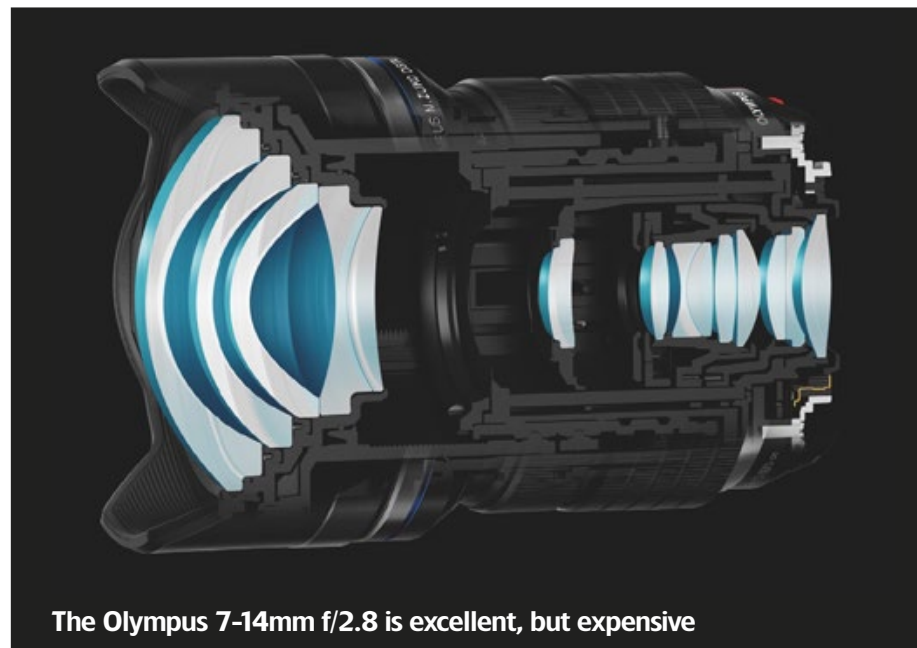
Q I've just about got used to cameras having built-in Wi-Fi, but now it seems that they're starting to include Bluetooth, too. What are the differences between them, and for a beginner do you think it would be better to buy a Nikon D3400 with Bluetooth or a Canon EOS 1300D with Wi-Fi?

Darren Henman

A Bluetooth and Wi-Fi are related technologies for wireless data transfer, but they have some key differences. Wi-Fi is faster and longer range, but most smartphones can only maintain one Wi-Fi connection at a time, so you can't connect to both your camera and home network simultaneously. Meanwhile, Bluetooth requires much lower power and allows a phone to connect to multiple devices at the same time.

On the D3400, Nikon's Bluetooth implementation is designed to allow every image you shoot to be transferred to your phone using its Snapbridge app for easy sharing. In contrast, the Canon EOS 1300D's Wi-Fi allows selected images to be copied to your phone using the Canon Camera Connect app. However, it also enables remote control of the camera from your phone, with a live view feed and extensive control over exposure settings. This turns out to be a surprisingly useful feature, so just about tips the balance in the Canon's favour.

Q&A compiled by Ian Burley



The Olympus 7-14mm f/2.8 is excellent, but expensive

Wideangle lens for OM-D

Q I am planning to visit San Francisco this summer and hopefully capture some wonderful photos. I am using an Olympus OM-D E-M5 Mark II and my current lenses of choice are the Olympus M.Zuiko 75mm f/1.8 and Panasonic Leica DG Summilux 25mm f/1.4. I am looking to purchase a wider-angle lens for some landscape and architecture shots, and hopefully this same lens would double up for more general 'walkabout/street' shots to limit the amount of lens swapping. I am considering the Panasonic Leica DG Summilux 15mm f/1.7 or the Olympus M.Zuiko 17mm f/1.8. Would these be suitable, or do you think I should go wider? I am slightly tempted by the Olympus M.Zuiko 7-14mm f/2.8 Pro zoom but this is obviously quite a bit more expensive and significantly wider. Although I feel it would definitely earn its place when visiting somewhere like Alcatraz! I'd greatly appreciate your thoughts and suggestions in helping me decide, or if there is another lens I should be looking at. **Sean Buckingham**

A If you are ruling out the Olympus M.Zuiko 7-14mm f/2.8 Pro on price, you might want to consider saving around £300 and getting Panasonic's Lumix G Vario 7-14mm f/4, which can be found for around £700. It's an excellent performer, and smaller and lighter than the Olympus lens. Unfortunately, though, some owners find the Panasonic 7-14mm doesn't work perfectly on Olympus bodies, and have reported problems with unusual purple flare spots under certain lighting conditions. So you might want to try the lens before buying, if you possibly can.

Another obvious choice is the amazingly compact Olympus M.Zuiko 9-18mm f/4-5.6. It's a good performer, significantly more affordable than the Panasonic 7-14mm at around £480, and remains usefully wide. Alternatively, if you don't want quite such a broad field of view, the Olympus M.Zuiko ED 12-40mm f/2.8 Pro is the perfect partner to the E-M5 II for everyday shooting, but still gives a wider view for architecture than either of the primes you mentioned.

SONY



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My life in cameras

Landscape photographer Andrew Ray looks back at the cameras that have shaped his life

Andrew Ray



Andrew is a landscape photographer based near Redruth in Cornwall. He leads a series of workshops to the area's most photogenic locations and has won various awards, as well as having been featured in a variety of publications and exhibitions. To find out more visit www.andrewrayphotography.com.



Andrew's evocative 'Mist at Wheal Bush'. A derelict part of a mine in Cornwall

1998 Canon EOS 500N

In the autumn of 1998 I enrolled on a City & Guilds Introduction to Photography course. This was after initially signing up for a nature conservation course, which was subsequently cancelled. Shortly afterwards, I bought the Canon EOS 500N 135mm SLR and it proved to be a very good choice. I passed the photography course with a distinction, and then continued to use the camera until switching to digital full time in 2008.



2000 Canon EOS 50E

As my interest in photography grew, it became apparent that a second camera body would be useful. The retro-styled Canon EOS 50E had a slightly higher specification than my Canon EOS 500N, but the main reason for buying it was so that I could then have two cameras available loaded with different films – Fujifilm Velvia for landscapes and Fujichrome Sensia for wildlife.



2005 Canon EOS 5D

I purchased my first digital camera shortly after Canon released its first relatively affordable full-frame model. A Canon EOS 5D with a Canon 17-40mm f/4 L lens still wasn't cheap at £2,562.98, but it helped me progress from being a keen amateur to a full-time pro in 2008. Within six months I was capturing images that would go on to win international awards.



2009 Canon EOS 5D Mark II

The Canon EOS 5D Mark II has been my main camera body since 2009, it's 21.1-million-pixel full-frame sensor in a sturdy, yet relatively compact, body has been ideal for my landscape needs. Its replacement (the Mark III) didn't have a big enough jump in specification for me, but I am tempted by the improved noise performance offered by the new EOS 5D Mark IV.



2015 Canon EOS 750D

I bought the Canon EOS 750D as a replacement for my relatively ancient Canon EOS 450D – it can also be used by my clients when giving one-to-one landscape photography tuition. It has proved to be a more than capable camera, now that I have purchased a crop-frame-compatible ultra wideangle zoom lens to use with it.



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Amateur Filmmaker of the Year competition

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ROUND Three of our Amateur Filmmaker of the Year (AFOY) competition for 2017 is now open. AFOY challenges you to get creative with your filmmaking, and gives you the opportunity to win some fantastic prizes worth more than £13,000 in total.

The competition is split into three rounds, each with its own

theme: Travel, Environment and People. To enter, submit a video no more than five minutes in length, of HD quality. You can shoot on any camera, and the content and editing are up to you – so long as it fits the round's theme (see below).

Visit www.thevideomode.com to view the top videos, as well as

the scores and a leaderboard for the overall competition. The winner will be the entrant with most points after three rounds, who will win the overall prize and the title Amateur Filmmaker of the Year 2017.

Round Three (People) is open now and when entering, make sure you fulfil the brief.

Round Three: People

You could shoot a documentary about a person and their life, or you could turn it into a spoof. It could be an interview with someone telling their story, interspersed with images and video clips, or you might like to view people in general by looking at different characters, ages and races.

Rounds and dates Below is a list of the rounds, their themes and the dates you need to know. To view the results, visit www.thevideomode.com. Don't forget you will also be judged on creativity and technical excellence.

Theme	Opens	Closes
Round One: Travel	1 Sept	31 Oct
Round Two: Environment	1 Nov	31 Dec
Round Three: People	1 Jan	28 Feb

The overall winner will be announced in March 2017

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Runner-Up
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Canon EOS 7D Mark II, EF 24-105mm
f/4L IS USM, EF 50mm f/1.8 STM and
EF-S 10-18mm f/4.5-5.6 IS STM
Worth £2,475
Runner-Up Canon Directional Mic
DM-E1 Worth £274.99

Round Three Winner
Canon EOS 5D Mark III and EF
24-105mm f/4L IS USM
Worth £3,199
Runner-Up
Canon Directional Mic DM-E1
Worth £274.99

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Professor Newman on...

More information on information

Professor Newman looks at how to maximise information taking photon shot noise into account

In my previous column (AP, 11 February) I talked about how the amount of information in an image can be determined – the ultimate goal of the discussion being to understand how to choose an exposure that would maximise the amount of information captured for later processing. For those of you that missed it, I discussed how information is related to how many possible meaningful values there are from which an individual image selects. The limits for a photograph are the number of samples (pixels) and the number of possible meaningful values at each pixel. The latter is, in turn, determined by the maximum value recorded and the level of noise, which determines the smallest meaningful signal.

However, there is another source of noise – photon shot noise. This is the noise that is inherent in the light itself. It occurs due to the random pattern of the photons, individual particles of light, at the focal plane. If there are

a lot of these particles then the pattern evens out and noise isn't discerned. However, if there are few photons, the distribution is uneven, and then we see the image as noisy.

To be precise, the random variation is given by the square root of the number of photons counted to make up each sample of that tone (the 'sample' could be a camera pixel, a display pixel or the smallest proportion of the image that the eye can discern as an individual feature, depending on context). This means that although there is a higher signal-to-noise ratio (less visible noise) with many photons, there is also a higher variation in absolute terms.

Revising the discussion in the previous article, the presence of noise removes information, since noise is a random variation and effectively masks determination of the precise underlying value. We can return to the example that I used last time, where we considered a raw file

'Photon shot noise is inherent in the light and occurs due to the random pattern of the photons at the focal plane'

consisting of 14 bit pixels (giving 16,384 possible values). The value in the raw file represents the number of photons counted in that pixel, but it is multiplied by some arbitrary constant, which results from the precise design of the camera. The value of that constant changes as the ISO setting changes, halving for each stop that the ISO is increased.

So, if we found that a 16,384 value represented 49,152 counted photons at ISO 100, then the multiplier would be 3. At ISO 200, the same value would represent 24,576 photons for a multiplier of 1.5, at ISO 400, 12,288 for a multiplier of 0.75 and so on... (As an aside, since photons are quanta, we cannot count fractions of a photon – once the multiplier is smaller than one, the extra precision provided is completely spurious).

From the discussion on shot noise above, we find that the variation due to that noise on a signal of 48,841 photon counts would be 221. So any count in the range 48,951 down to 48,511 would be providing the same value, so far as information is concerned.

The lesson here is that to maximise information taking shot noise into account means maximising the number of photons counted. For any camera, the only way available to do that is by maximising exposure, or in other terms, by using as low an ISO sensitivity as you can.



The image in my 11 February column was a crop of this photograph. At ISO 320 on a 1in sensor, this still contains more information than can be reproduced through a normal print process

Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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Buying Guide

ALL-NEW
582 cameras
& lenses
listed

Our comprehensive listing of key specifications for cameras and lenses

Cameras

Interchangeable-lens cameras come in two types: DSLRs with optical viewfinders, and mirrorless models with electronic viewing

Controls

Entry-level cameras tend to have simple, easy-to-understand controls, while more expensive models add lots of buttons and dials to give quick access to settings.

Viewfinder

The biggest difference between DSLRs and mirrorless cameras is that the latter use electronic, rather than optical viewfinders. They're more power hungry, but can display more information and show exactly how your pictures will turn out.

Size and weight

Mirrorless models tend to be smaller and lighter than DSLRs, and not just the cameras themselves, but their lens systems, too. However there's still a wider choice of lenses available for DSLRs.



Handgrip

DSLRs traditionally have relatively large handgrips, while many mirrorless models have much smaller grips to keep size down. However some can accept accessory grips to improve handling with larger lenses.

Lens mount

Each camera brand uses its own lens mount, and mirrorless cameras use different lenses to DSLRs even from the same brand. However mirrorless models can often use DSLR lenses via a mount adapter.



ALMOST all serious photographers prefer to use cameras with interchangeable lenses, as this gives the greatest degree of creative flexibility. At one time, this meant digital single lens reflex (DSLR) cameras, but these have now been joined by mirrorless compact system cameras (CSCs) that use electronic viewfinders. Previously, these lagged behind DSLRs in some respects such as autofocus. But the

latest models have narrowed the gap considerably, and are true alternatives to DSLRs, offering the same image quality and creative options. Camera manufacturers offer a range of models, from simple, relatively inexpensive beginner-friendly designs through to sophisticated professional models. In the middle of the range you'll find enthusiast cameras with more advanced control layouts.



DSLR cameras				RESOLUTION	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BURST MODE (FPS)	VF COVERAGE (%)	BUILT-IN Wi-Fi	FLASH	SCREEN SIZE	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT
NAME & MODEL	RRP	SCORE	SUMMARY						SHOOTING				SCREEN					DIMENSIONS			
Canon EOS 1300D	£450	4★	Beginner-friendly model with simple controls and built-in Wi-Fi	18MP	Canon EF	12,800	1080p		9	3	95	•	•	3in			500	129	101.3	77.6	485g
Canon EOS 700D	£750	4.5★	Likeable entry-level DSLR, but sensor is now looking dated	18MP	Canon EF	12,800	1080p	•	9	5	95		•	3in	•		440	133	100	79	580g
Canon EOS 750D	£599	4★	Entry-level model with 24MP sensor and articulated touchscreen	24.2MP	Canon EF	25,600	1080p	•	19	5	95		•	3in	•	•	440	131.9	100.7	77.8	555g
Canon EOS 760D	£649	5★	Higher-end version of EOS 750D with improved control layout	24.2MP	Canon EF	25,600	1080p	•	19	5	100		•	3in	•	•	440	131.9	101	77.8	565g
NEW Canon EOS 800D	£780		Updates EOS 750D with sophisticated 45-point autofocus	24.2MP	Canon EF	25,600	1080p	•	45	6	95	•	•	3in	•	•	600	131	99	76.2	532g
NEW Canon EOS 77D	£830		Same core spec as EOS 800D but in higher-end body design	24.2MP	Canon EF	25,600	1080p	•	45	6	95	•	•	3in	•	•	600	131	100	76.2	540g
Canon EOS 80D	£999	5★	Extremely capable mid-range DSLR for enthusiast photographers	24.2MP	Canon EF	25,600	1080p	•	45	7	100	•	•	3in	•	•	960	139	105.2	78.5	730g
Canon EOS 7D Mk II	£1599	4.5★	High-speed APS-C DSLR includes sophisticated AF system	20.2MP	Canon EF	51,200	1080p	•	65	10	100		•	3in			670	148.6	112.4	78.2	910g
Canon EOS 6D	£1700	4.5★	Canon's most affordable full-frame DSLR includes Wi-Fi and GPS	20.2MP	Canon EF	102,400	1080p	•	11	4.5	97	•		3in			980	145	111	71	755g
Canon EOS 5D Mk III	£2999	5★	Great all-round DSLR for serious enthusiasts and professionals	22.3MP	Canon EF	102,400	1080p	•	61	6	100			3.2in			950	152	116	76	950g
Canon EOS 5DS	£2999		High-resolution model with 50MP sensor	50.6MP	Canon EF	12,800	1080p	•	61	5	100			3.2in			700	152	116.4	76.4	845g
Canon EOS 5DS R	£3199	5★	Same as the 5DS, but low-pass filter removed for maximum resolution	50.6MP	Canon EF	12,800	1080p	•	61	5	100			3.2in			390	152	116.4	76.4	845g
Canon EOS 5D Mk IV	£3599	4.5★	Hugely accomplished workhorse model, but pricey	30.4MP	Canon EF	102,400	3840p	•	61	7.7	100	•		3.2in		•	900	151	116	76	890g
Canon EOS-1D X Mk II	£5199		Professional high-speed sports and action model	20.2MP	Canon EF	409,600	3840p	•	61	14	100			3.2in	•	•	1,210	158	167.6	82.6	1,340g
Nikon D3300	£600	4.5★	Entry-level simple DSLR for beginners	24.2MP	Nikon F	25,600	1080p	•	11	5	95		•	3in			700	124	98	75.5	460g
Nikon D3400	£399		Adds Bluetooth to D3300 for connecting to smartphone	24.2MP	Nikon F	25,600	1080p	•	11	5	95		•	3in	•		1,200	124	98	75.5	445g
Nikon D5300	£830	4.5★	Ageing mid-range DSLR is now available at bargain prices	24.2MP	Nikon F	25,600	1080p	•	23	5	95	•	•	3.2in	•		700	125	98	76	530g
Nikon D5500	£720	4.5★	Excellent image quality and handling from a small DSLR	24.2MP	Nikon F	25,600	1080p	•	39	5	95	•	•	3.2in	•	•	820	124	97	70	470g
Nikon D5600	£800		Minor update to the D5500 adds Bluetooth smartphone connection	24.1MP	Nikon F	25,600	1080p	•	39	5	95	•	•	3.2in	•	•	970	124	97	78	465g
Nikon D7100	£1100	4.5★	A highly accomplished camera with excellent image quality and AF	24.1MP	Nikon F	25,600	1080p	•	51	6	100		•	3in			950	135	106	76	765g
Nikon D7200	£939	4★	Updates the D7200 with some useful extras such as Wi-Fi	24.2MP	Nikon F	25,600	1080p	•	51	6	100	•	•	3.2in			1,100	135.5	106.5	76	765g
Nikon D500	£1729	5★	Probably the best DX-format DSLR ever, with remarkable autofocus	20.9MP	Nikon F	1,640,000	3840p	•	153	10	100	•	•	3.2in	•	•	1,240	147	115	81	860g
Nikon D610	£1800	5★	Nikon's cheapest full-frame model with a solid feature set	24.3MP	Nikon F	25,600	1080p	•	39	6	100		•	3.2in	•		900	141	113	82	850g
Nikon D750	£1800	5★	Great all-round enthusiast full-frame model with tilting screen	24.3MP	Nikon F	51,200	1080p	•	51	6.5	100	•	•	3.2in	•		1,230	140.5	113	78	840g
Nikon DF	£2600	4★	Retro-styled full-frame model with excellent sensor	16.2MP	Nikon F	204,800	-		39	5.5	100			3.2in			1,400	143.5	110	66.5	765g
Nikon D810	£2699	5★	High-resolution full-frame DSLR offers superb image quality	36.3MP	Nikon F	51,200	1080p		51	12	100		•	3.2in			1,200	146	123	82	980g
Nikon D5	£5199		Nikon's top-end sports and action model for professionals	20.8MP	Nikon F	3,280,000	3840p	•	153	14	tbc			3.2in	•	•	3,780	160	158.5	92	1,405g
Pentax K-S1	£550	4★	Pentax's entry-level DSLR comes in a range of colours	20.2MP	Pentax K	51,200	1080p	•	11	5.4	100		•	3in			410	92.5	120	69.5	498g
Pentax K-50	£600	4.5★	Large viewfinder and two control dials – unusual at this price	16.3MP	Pentax K	51,200	1080p		11	4	100		•	3in			410	130	97	71	650g
Pentax K-S2	£649	4.5★	Includes a fully articulated screen and in-body stabilisation	20.2MP	Pentax K	51,200	1080p	•	11	5.4	100	•	•	3in	•		410	122.5	91	72.5	678g
Pentax K-70	£600	4.5★	Solid performer that updates the K-S2 with a 24MP sensor	24.2MP	Pentax K	102,400	1080p		11	6	100	•	•	3in	•		410	125.5	93	74	688g
Pentax K-3	£950	4★	Well-featured enthusiast model with in-body image stabilisation	24.2MP	Pentax K	51,200	1080i	•	27	8	100		•	3.2in			560	131	100	77	800g
Pentax K-3 II	£769	4.5★	Updates the K-3, with built-in GPS instead of a flash	24.3MP	Pentax K	51,200	1080p	•	27	8.3	100			3.2in			720	131.5	102.5	77.5	785g
Pentax KP	£1099		Compact but well-specified DSLR with interchangeable hand-grips	24.3 MP	Pentax K	819,200	1080p	•	27	7	100	•	•	3in	•		390	131.5	101	76	703g
Pentax K-1	£1599	5★	The first Pentax full-frame DSLR is excellent value for money	36MP	Pentax K	204,800	1080p	•	33	4.4	100	•		3.2in	•		760	136.5	110	85.5	1,010g
Sigma SD Quattro	£850	3★	SD-mount mirrorless camera with unique Foveon X3 sensor	19.6MP	Sigma SD	6400	-		9	3.6	100			3in			tbc	147	95.1	90.8	703g
Sigma SD Quattro H	£1499		Physically identical body to SD Quattro, but with larger APS-H sensor	25.7MP	Sigma SD	6400	-		9	tbc	100			3in			tbc	147	95.1	90.8	708g
Sony Alpha 58	£450	4★	Entry-level SLR-like camera but with electronic viewfinder	20.1MP	Sony A	16,000	1080p		15	5	100		•	2.7in	•		690	129	95.5	78	492g
Sony Alpha 68	£479	3★	Excellent AF and sensor, but low-resolution LCD screen and no Wi-Fi	24MP	Sony A	25,600	1080p	•	79	8	100		•	2.7in	•		580	142.6	104.2	82.8	675g
Sony Alpha 77 II	£1000	4.5★	Impressive autofocus and fast shooting, plus good handling	24.3MP	Sony A	25,600	1080p	•	79	12	100	•	•	3in	•		480	142.6	104	81	647g
Sony Alpha 99	£1800	4★	Fast-shooting SLR-like camera with an electronic viewfinder	24.3MP	Sony A	25,600	1080p	•	19	10	100		•	3in	•		500	147	111	78	812g
Sony Alpha 99 II	£2999		Places the superb sensor from the A7R II in a DSLR-styled body	42.4MP	Sony A	102,400	3840p	•	79	12	100	•	•	3in	•	•	100	142.6	104.2	76.1	849g

ALL PRICES ARE RRP'S. STREET PRICES MAY VARY

We've tried our hardest to ensure that the information in this guide is as complete and accurate as possible. However we don't have space to list every camera and lens on the market, and some errors will inevitably have crept in along the way. We advise double-checking any crucial specifications or requirements with a reputable retailer or the manufacturer's website before making a major purchase. If you spot an error please let us know by emailing amateurphotographer@timeinc.com.

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Mirrorless cameras				RESOLUTION	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BURST MODE (FPS)	VIEWFINDER	BUILT-IN WI-FI	FLASH	SCREEN SIZE	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT
NAME & MODEL	RRP	SCORE	SUMMARY						SHOOTING					SCREEN				DIMENSIONS			
Canon EOS M10	£399		Compact, extremely simple CSC designed for beginners	18MP	Canon M	25,600	1080p		49	4.6		•	•	3in	•	•	255	108	66.6	35	301g
Canon EOS M3	£599	4★	Mid-range model with enthusiast controls but no viewfinder	24.3MP	Canon M	25,600	1080p	•	49	4.2		•	•	3in	•	•	250	110.9	68	44.4	366g
NEW Canon EOS M6	£730		Update to EOS M3 with faster autofocus and improved controls	24.2MP	Canon M	25,600	1080p	•	49	9		•	•	3in	•	•	295	112	68	44.5	390g
Canon EOS M5	£1049	4★	DLSR-style mirrorless camera combines speed and good handling	24.2MP	Canon M	25,600	1080p	•	49	9	•	•	•	3.2in	•	•	295	115.6	89.2	60.6	427g
Fujifilm X-A10	£500	4★	Simple entry-level CSC with tilting screen for selfies	16.3MP	Fuji X	25,600	1080p		49	6		•	•	3in	•		350	119.6	67.4	40.4	331g
Fujifilm X-A3	£599		Fuji's budget range of viewfinderless CSCs gains 24.2MP sensor	24.2MP	Fuji X	25,600	1080p		9	10		•	•	3in	•	•	410	116.9	66.9	40.4	339g
Fujifilm X-E2S	£549	4★	Rangefinder-style design with viewfinder and analogue controls	16.3MP	Fuji X	51,200	1080p	•	49	7	•	•	•	3in			350	129	74.9	37.2	350g
Fujifilm X-T10	£499	4.5★	Compact and very likeable camera with many features from the X-T1	16.3MP	Fuji X	51,200	1080p	•	77	8	•	•	•	3in	•		350	118.4	82.8	40.8	381g
Fujifilm X-T20	£799		Small SLR-style model with strong feature set including touchscreen	24.3MP	Fuji X	51,200	3840p	•	325	8	•	•	•	3in	•	•	350	118.4	82.8	41.4	383g
Fujifilm X-T1	£1100	5★	Retro design based around analogue control dials and large EVF	16.3MP	Fuji X	51,200	1080p	•	49	8	•	•		3in	•		350	129	89.8	46.7	440g
Fujifilm X-Pro2	£1349	5★	Flagship model with unique optical / electronic hybrid viewfinder	24.3MP	Fuji X	51,200	1080p	•	77	8	•	•		3in			250	140.5	82.8	45.9	495g
Fujifilm X-T2	£1450	5★	Superb image quality and handling make it the best APS-C CSC to date	24.3MP	Fuji X	51,200	1080p	•	325	14	•	•		3in	•		340	132.5	91.8	49.2	507g
Leica TL	£1350		Stylish aluminium body and touchscreen-led control	16MP	Leica L	12,500	1080p		195	5		•	•	3.7in		•	400	134	69	33	384g
Leica SL	£5500	4★	Leica's full-frame CSC has an astonishing viewfinder	24MP	Leica L	50,000	4096p		49	11	•	•		3in		•	400	147	104	39	847g
Nikon 1 J5	£349		Nikon's latest CSC aims to attract both beginners and enthusiasts	21MP	Nikon 1	12,800	3840p		171	60		•	•	3in	•	•	250	98.3	59.7	31.5	265g
Nikon 1 AW1	£749	3.5★	High-end CSC is waterproof and shockproof	14.2MP	Nikon 1	6400	1080p		41	15		•	•	3in			220	113	71.5	37.5	356g
Olympus PEN E-PL7	£499	4★	High spec, compact size and superb image quality	16MP	Mic4/3	25,600	1080p		81	8		•	•	3in	•	•	350	114.9	67	38.4	357g
Olympus PEN E-PL8	£399		Retro external design hides serious specifications	16.1MP	Mic4/3	25,600	1080p		81	8.5		•	•	3in	•	•	350	117.1	68.3	38.4	374g
Olympus OM-D E-M10 II	£549	4.5★	Mid-range model has a strong feature set and performs very well	16.1MP	Mic4/3	25,600	1080p		81	8.5	•	•	•	3in	•	•	320	119.5	83.1	46.7	342g
Olympus OM-D E-M5 II	£900	5★	Combines great handling and image quality with stylish looks	16MP	Mic4/3	25,600	1080p	•	81	10	•	•		3in	•		750	123.7	85	44.5	469g
Olympus PEN-F	£1000	5★	Lovely retro rangefinder-styled CSC with built-in viewfinder	20.3MP	Mic4/3	25,600	1080p		81	10	•	•	•	3in	•	•	330	124.8	72.1	37.3	427g
Olympus OM-D E-M1	£1300	5★	Fully weather-proofed and Wi-Fi enabled pro-level CSC	16.8MP	Mic4/3	25600	1080p	•	81	10	•	•		3in	•	•	330	130	93.5	63	497g
Olympus OM-D E-M1 II	£1850	5★	Superb AF system, super-fast shooting and remarkable in-body IS	20.4MP	Mic4/3	25,600	3840p	•	121	18	•	•		3in	•	•	tbc	134.1	90.9	68.9	574g
Panasonic Lumix G7	£679	4★	4K video capture in a relatively inexpensive SLR-style CSC	16MP	Mic4/3	25,600	3840p	•	49	8	•	•	•	3in	•	•	360	124.9	86.2	77.4	410g
Panasonic Lumix G80	£699	4.5★	DSLR-style model for enthusiasts with in-body IS and 4K video	16MP	Mic4/3	25,600	3840p	•	49	9	•	•	•	3in	•	•	330	128.4	89	74.3	505g
Panasonic Lumix GF7	£420	4★	Compact, great image quality and good for selfies	16MP	Mic4/3	25,600	1080p		23	5.8		•	•	3in	•	•	230	106.5	64.6	33.3	266g
Panasonic Lumix GX800	£500		Tiny pocket CSC with tilting screen and 4K video	16MP	Mic4/3	25,600	3840p		49	5.8		•	•	3in	•	•	210	106.5	64.6	33.3	269g
Panasonic Lumix GX80	£599	4.5★	Well-judged compact model with IS, tilting screen and viewfinder	16MP	Mic4/3	25,600	4096p		49	8	•	•	•	3in	•	•	290	122	70.6	43.9	426g
Panasonic Lumix GX8	£1000	5★	In-body stabilisation and tilting viewfinder in a large rugged body	20.3MP	Mic4/3	25,600	3840p	•	49	8	•	•		3in	•	•	330	133.2	78	63.1	487g
Panasonic Lumix GH4	£1300	4★	Both 4K video quality and still images are impressive	16MP	Mic4/3	25,600	4096p	•	49	12	•	•	•	3in	•	•	500	133	93	84	560g
Panasonic Lumix GH5	£1299		Video-focused premium CSC gains in-body stabilisation	20.2MP	Mic4/3	25,600	4096p	•	225	12	•	•		3.2in	•	•	410	138.5	98.1	87.4	725g
Sony Alpha 5000	£420	4★	Simple, compact model aims to compete with entry-level DSLRs	20.1MP	Sony E	16,000	1080p	•	25	3.5		•	•	3in	•		420	110	63	36	296g
Sony Alpha 5100	£549	4★	One of the very best entry-level cameras for video and image quality	24MP	Sony E	25,600	1080p		179	6		•	•	3in	•	•	400	110	63	36	283g
Sony Alpha 6000	£670	4.5★	Sophisticated AF and an impressive APS-C sensor	24MP	Sony E	25,600	1080p		179	11	•	•	•	3in	•		310	120	67	45	344g
Sony Alpha 6300	£1000	4.5★	Premium CSC that boasts fast AF tracking and 4K video	24.2MP	Sony E	51,200	3840p	•	425	11	•		•	3in	•		350	120	66.9	48.8	404g
Sony Alpha 6500	£1500		Adds in-body image stabilisation to the A6300 design	24.2MP	Sony E	51,200	3840p	•	425	11	•		•	3in	•	•	350	120	66.9	53.3	453g
Sony Alpha 7	£1300	4.5★	One of the lightest, smallest full-frame cameras	24.3MP	Sony E	25,600	1080p	•	117	5	•	•		3in	•		340	127	94	48	474g
Sony Alpha 7 II	£1498	5★	The full-frame A7 II includes in-body image stabilisation	24.3MP	Sony E	25,600	1080p	•	117	5	•	•		3in	•		350	126.9	95.7	59.7	556g
Sony Alpha 7R	£1700	4.5★	Same body design as the Alpha 7 but higher resolution sensor	36.4MP	Sony E	25,600	1080p	•	25	4	•	•		3in	•		340	127	94	48	465g
Sony Alpha 7R II	£2599	5★	A big step up from the A7R; one of the best full-frame cameras available	42.4MP	Sony E	102,400	3840p	•	399	5	•	•		3in	•		290	126.9	95.7	60.3	625g
Sony Alpha 7S	£2259	4★	Remarkable low-light and video capabilities	12.2MP	Sony E	409,600	1080p	•	25	5	•	•		3in	•		380	126.9	94.4	48.2	489g
Sony Alpha 7S II	£2500	5★	A specialist camera for low light shooting and 4K video	12.2MP	Sony E	409,600	3840p	•	169	5	•	•		3in	•		310	126.9	95.7	60.3	627g



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Lenses

Interchangeable lenses come in a huge array of types for shooting different kinds of subjects

FOR MOST enthusiast photographers, the easiest way to expand the kinds of pictures you can take is by buying different types of lenses. For example, telephoto lenses let you zoom in on distant subjects, while macro lenses allow you to focus on small subjects. Large-aperture lenses allow you to isolate subjects against blurred backgrounds or shoot in low light without having to raise the ISO too high. Meanwhile, all-in-one superzooms cover a wide range of subjects, but with lower optical quality.



Lens mounts
Each manufacturer has its own lens mount and most aren't compatible with one another. For example, a Canon DSLR can't use Nikon lenses, though you can use independent brands if you get them with the right mount.

Built-in focus motor
Most lenses now incorporate an internal motor to drive the autofocus, although some are still driven from the camera body. DSLR lenses often use ultrasonic-type motors for fast focusing, while those for mirrorless cameras tend to employ video-friendly stepper motors.

Filter thread
A thread at the front of the camera will have a diameter, in mm, which will allow you to attach a variety of filters or adapters to the lens.

Maximum aperture
Wider apertures mean you can use faster, motion-stopping shutter speeds.

LENS SUFFIX GUIDE USED BY MANUFACTURERS

AF Nikon AF lenses driven from camera	DC Nikon defocus-control portrait lenses	ED Extra-low Dispersion elements	LD Low-Dispersion glass	SP Tamron's Super Performance range
AF-S Nikon lenses with Silent Wave Motor	DC Sigma's lenses for APS-C digital	EF Canon's DSLR lenses for full frame	LM Fujifilm Linear Motor	SSM Sony Supersonic Motor lenses
AF-P Nikon lenses with stepper motors	DG Sigma's designation for full-frame lenses	EF-S Canon lenses for APS-C sized sensors	MP-E Canon's high-magnification macro lens	STF Sony and Laowa Smooth Trans Focus
AL Pentax lenses with aspheric elements	Di Tamron lenses for full-frame sensors	EF-M Canon's lenses for its mirrorless M range	OIS Optical Image Stabilisation	STM Canon lenses with stepper motor
APD Fujifilm lenses with apodisation elements	Di-II Tamron lenses designed for APS-C DSLRs	EX Sigma's 'Excellent' range	OS Sigma's Optically Stabilised lenses	TS-E Canon Tilt-and-Shift lens
AP0 Sigma Apochromatic lenses	Di-III Tamron lenses for mirrorless cameras	FA Pentax full-frame lenses	PC-E Nikon tilt-and-shift lenses	UMC Ultra Multi Coated
ASPH Aspherical elements	DN Sigma's lenses for mirrorless cameras	FE Sony lenses for full-frame mirrorless	PF Nikon Phase Fresnel optics	USD Canon lenses with an Ultrasonic Motor
AT-X Tokina's Advanced Technology Extra Pro	DO Canon diffractive optical element lenses	G Nikon lenses without an aperture ring	PRO Tokina and Olympus Professional lenses	USD Tamron Ultrasonic Drive motor
AW Pentax all-weather lenses	DT Sony lenses for APS-C sized sensors	HSM Sigma's Hypersonic Motor	PZD Tamron Piezo Drive focus motor	VC Tamron's Vibration Compensation
CS Samyang lenses for APS-C cropped sensors	DX Nikon's lenses for DX-format digital	IF Internal Focusing	SAM Sony Smooth Autofocus Motor	VR Nikon's Vibration Reduction feature
D Nikon lenses that communicate distance info	E Nikon lenses with electronic apertures	IS Canon's Image-Stabilised lenses	SDM Pentax's Sonic Direct Drive Motor	XR Tamron Extra Refractive Index glass
DA Pentax lenses optimised for APS-C sized sensors	E Sony lenses for APS-C mirrorless	L Canon's 'Luxury' range of lenses	SMC Pentax Super Multi Coating	WR Weather Resistant

DSLR Lenses

DSLR Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	SONY ALPHA	CANON	FOURTHIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
CANON DSLR																
EF 8-15mm f/4 L USM	£1499		Impressive-looking fisheye zoom lens from Canon			•					•	15	n/a	78.5	83	540g
EF-S 10-18mm f/4.5-5.6 IS STM	£299	4★	A superb ultra wideangle that's a must-have for anyone shooting landscapes and cityscapes	•		•						22	67	74.6	72	240g
EF-S 10-22mm f/3.5-4.5 USM	£990	4★	A good performer, with solid MTF curves and minimal chromatic aberration			•						24	77	83.5	89.8	385g
EF 11-24mm f/4 L USM	£2799		Long-awaited by Canon full-frame users, this is the world's widest-angle rectilinear zoom lens			•					•	28	n/a	108	132	1180g
EF 14mm f/2.8 L II USM	£2810	4.5★	Impressive resolution at f/8 but less so wide open			•					•	20	n/a	80	94	645g
EF-S 15-85mm f/3.5-5.6 IS USM	£900	4★	Four-stop image stabilisation and Super Spectra coatings, together with a useful range	•		•						35	72	81.6	87.5	575g
EF 16-35mm f/2.8 L II USM	£1790	4.5★	A good performer with strong results at f/8 in particular			•					•	28	82	88.5	111.6	635g
EF 16-35mm f/2.8 L III USM	£2150		Revamped wideangle zoom includes new optics in a weather-sealed lens barrel			•					•	28	82	89.5	127.5	790g
EF 16-35mm f/4 L IS USM	£1199	4★	Versatile and with a useful IS system, this is a very good ultra-wideangle zoom for full-frame cameras	•		•					•	28	77	82.6	112.8	615g
TS-E 17mm f/4 L	£2920		Tilt-and-shift optic with independent tilt-and-shift rotation and redesigned coatings			•					•	25	77	88.9	106.9	820g
EF 17-40mm f/4 L USM	£940	4★	Designed to match the needs of demanding professionals – and does so with ease			•					•	28	77	83.5	96.8	500g
EF-S 17-55mm f/2.8 IS USM	£795	4★	Very capable lens with three-stop image stabilisation, Super Spectra coating and a circular aperture	•		•						35	77	83.5	110.6	645g
EF-S 17-85mm f/4-5.6 IS USM	£600	3★	Doesn't really live up to its promises. The zoom range is excellent but there are better alternatives	•		•						35	67	78.5	92	475g
EF-S 18-55mm f/3.5-5.6 IS STM	£195		Versatile, affordable standard zoom featuring four-stop image stabilisation	•		•						25	58	69	75.2	205g
EF-S 18-55mm f/4-5.6 IS STM	£220		Latest standard zoom for Canon's APS-C EOS DSLRs, with compact design and updated optics	•		•						25	58	66.5	61.8	215g
EF-S 18-135mm f/3.5-5.6 IS	£500		Four-stop image stabilisation, and automatic panning and tripod detection	•		•						45	67	75.4	101	455g
EF-S 18-135mm f/3.5-5.6 IS STM	£478		Uses stepper motor for silent and fast autofocus that's also well-suited to video work	•		•						39	67	76.6	96	480g
EF-S 18-135mm f/3.5-5.6 IS USM	£500		Versatile wideangle zoom with new Nano USM focus technology	•		•						39	67	77.4	96	515g
EF-S 18-200mm f/3.5-5.6 IS	£740	4★	Automatic panning detection (for image stabilisation) and a useful 11x zoom range	•		•						45	72	78.6	102	595g
EF 20mm f/2.8 USM	£610		Wideangle lens with a floating rear-focusing system and a USM motor			•					•	25	72	77.5	70.6	405g
EF 24mm f/1.4 L II USM	£2010		Subwavelength structure coating, together with UD and aspherical elements			•					•	25	77	83.5	86.9	650g
EF 24mm f/2.8 IS USM	£750	4★	Small wideangle optic with image stabilisation	•		•					•	20	58	68.4	55.7	280g
EF-S 24mm f/2.8 STM	£165	4★	Bargain price, tiny carry-everywhere size and a highly competent imaging performance			•						16	52	68.2	22.8	125g

NEW
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DSLR Lenses				IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
LENS	RRP	SCORE	SUMMARY		MOUNT								DIMENSIONS			
TS-E 24mm f/3.5 L II	£2550		Tilt-and-shift optic with independent tilt-and-shift rotation and redesigned coatings			•					•	21	82	88.5	106.9	780g
EF 24-70mm f/2.8 L II USM	£2300	5★	Professional-quality standard zoom lens with a fast aperture			•					•	38	82	88.5	113	805g
EF 24-70mm f/4 L IS USM	£1499		L-series zoom said to be compact, portable and aimed at both professionals and amateurs	•		•					•	38	77	83.4	93	600g
EF 24-105mm f/4 L IS USM	£1049	4.5★	An excellent all-round performer, and keenly priced, too	•		•					•	45	77	83.5	107	670g
EF 24-105mm f/4 L IS II USM	£1129		Reworked workhorse zoom for full-frame cameras uses an all-new optical design	•		•					•	45	77	83.5	118	795g
EF 24-105mm f/3.5-5.6 IS STM	£479		A versatile standard zoom lens that's an ideal route into full-frame photography	•		•					•	40	77	83.4	104	525g
EF 28mm f/1.8 USM	£570		USM motor and an aspherical element, together with a wide maximum aperture			•					•	25	58	73.6	55.6	310g
EF 28mm f/2.8 IS USM	£730	3.5★	Lightweight and inexpensive lens, with a single aspherical element	•		•					•	30	52	67.4	42.5	185g
EF 28-300mm f/3.5-5.6 L IS USM	£3290		L-series optic with expansive range, image stabilisation and a circular aperture	•		•					•	70	77	92	184	1670g
EF 35mm f/2 IS USM	£799		First 35mm prime from Canon to feature an optical stabilisation system	•		•					•	24	67	62.6	77.9	335g
EF 35mm f/1.4 L II USM	£1799	5★	An outstanding addition to the L-series line-up			•					•	28	72	80.4	104.4	760g
EF 40mm f/2.8 STM	£230		A portable and versatile compact pancake lens. A fast maximum aperture enables low-light shooting			•					•	30	52	68.2	22.8	130g
TS-E 45mm f/2.8	£1200		Tilt-and-shift lens designed for studio product photography			•					•	40	72	81	90.1	645g
EF 50mm f/1.2 L USM	£1910		Very wide maximum aperture and Super Spectra coatings, and a circular aperture			•					•	45	72	85.8	65.5	580g
EF 50mm f/1.4 USM	£450	5★	Brilliant performer, with a highly consistent set of MTF curves. AF motor is a tad noisy, though			•					•	45	58	73.8	50.5	290g
EF 50mm f/1.8 STM	£130	5★	Lightest EF lens in the range, with wide maximum aperture and a Micro Motor			•					•	35	49	69.2	39.3	130g
EF 50mm f/2.5 Macro	£350		Compact macro lens with floating system			•					•	23	52	67.6	63	280g
EF-S 55-250mm f/4-5.6 IS STM	£265		A compact telephoto lens featuring smooth, quiet STM focusing when shooting movies	•		•					•	110	58	70	111.2	375g
EF-S 55-250mm f/4-5.6 IS II	£330	4★	Ideal budget addition to the 18-55mm kit lens, with image stabilisation and USM	•		•					•	110	58	70	108	390g
EF-S 60mm f/2.8 Macro USM	£540	4★	Great build and optical quality, with fast, accurate and near-silent focusing			•					•	20	52	73	69.8	335g
MP-E65mm f/2.8 1-5x Macro	£1250		Macro lens designed to achieve a magnification greater than 1x without accessories			•					•	24	58	81	98	710g
EF 70-200mm f/2.8 L USM	£1540		Non-stabilised L-series optic, with rear focusing and four UD elements			•					•	150	77	84.6	193.6	1310g
EF 70-200mm f/2.8 L IS II USM	£2800	5★	A great lens but also a costly one. Peak resolution at 0.4 cycles-per-pixel is simply amazing	•		•					•	120	77	88.8	199	1490g
EF 70-200mm f/4 L USM	£790		A cheaper L-series alternative to the f/2.8 versions available			•					•	120	67	76	172	705g
EF 70-200mm f/4 L IS USM	£1450	5★	A superb option for the serious sports and action photographer	•		•					•	120	67	76	172	760g
EF 70-300mm f/4.5-5.6 IS USM	£470	4★	A great level of sharpness and only the small apertures should be avoided	•		•					•	150	58	76	143	630g
EF 70-300mm f/4.5-5.6 IS II USM	£499		Updated mid-range telephoto zoom with new optics and much-improved autofocus	•		•					•	120	67	80	145.5	710g
EF 70-300mm f/4-5.6 L IS USM	£1600	5★	An L-series lens with a highly durable outer shell	•		•					•	120	67	89	143	1050g
EF 70-300mm f/4.5-5.6 DO IS USM	£1700		Three-layer diffractive optical element and image stabilisation	•		•					•	140	58	82.4	99.9	720g
EF 75-300mm f/4-5.6 III	£300		Essentially the same lens as the 75-300mm f/4.0-5.6 III USM but with no USM			•					•	150	58	71	122	480g
EF 75-300mm f/4-5.6 III USM	£350	2.5★	Good but not outstanding. The inclusion of a metal lens mount is positive, though			•					•	150	58	71	122	480g
EF 85mm f/1.2 L II USM	£2640	4★	A well-crafted lens, with fast and quiet AF with good vignetting and distortion control			•					•	95	72	91.5	84.0	1025g
EF 85mm f/1.8 USM	£470	5★	Non-rotating front ring thanks to rear-focusing system, as well as USM			•					•	85	58	75	71.5	425g
TS-E 90mm f/2.8	£1670		Said to be the world's first 35mm-format telephoto lens with tilt-and-shift movements			•					•	50	58	73.6	88	565g
EF 100mm f/2 USM	£559		A medium telephoto lens with a wide aperture, making it ideal for portraits			•					•	90	58	75	73.5	460g
EF 100mm f/2.8 Macro USM	£650	4★	A solid performer, but weak at f/2.8 (which is potentially good for portraits)			•					•	31	58	79	119	600g
EF 100mm f/2.8 L Macro IS USM	£1060	5★	Stunning MTF figures from this pro-grade macro optic	•		•					•	30	67	77.7	123	625g
EF 100-400mm f/4.5-5.6 L IS II USM	£1999	4.5★	L-series construction and optics, including fluorite and Super UD elements	•		•					•	98	77	94	193	1640g
EF 135mm f/2 L USM	£1360		L-series construction with two UD elements and wide maximum aperture			•					•	90	72	82.5	112	750g
EF 180mm f/3.5 L Macro USM	£1870		L-series macro lens with inner focusing system and USM technology			•					•	48	72	82.5	186.6	1090g
EF 200mm f/2 L IS USM	£7350		Five-stop image stabilisation with tripod detection and Super Spectra lens coatings	•		•					•	190	52	128	208	2520g
EF 200mm f/2.8 L II USM	£960		Two UD elements and a rear-focusing system in this L-series optic			•					•	150	72	83.2	136.2	765g
EF 300mm f/2.8 L IS II USM	£7500		Four-stop image stabilisation makes this lens perfect for action photography	•		•					•	200	52	128	248	2400g
EF 300mm f/4 L IS USM	£1740		Two-stop image stabilisation with separate mode for panning moving subjects	•		•					•	150	77	90	221	1190g
EF 400mm f/2.8 L IS II USM	£9810		Super telephoto with ring-type USM and four-stop image stabilisation	•		•					•	270	52	163	343	3850g
EF 400mm f/4 DO IS II USM	£8000		Multi-layer diffractive optical element to correct for chromatic aberration	•		•					•	330	52	128	232.7	2100g
EF 400mm f/5.6 L USM	£1660		Super UD and UD elements, as well as a detachable tripod mount and built-in hood			•					•	350	77	90	256.5	1250g
EF 500mm f/4 L IS II USM	£5299		Full-time manual focus, a single flourite element and dust and moisture protection	•		•					•	450	52	146	387	3870g

NIKON DSLR																	
10.5mm f/2.8 G ED DX Fisheye	£678		DX format fisheye lens with Nikon's Close-Range Correction system and ED glass					•				14	n/a	63	62.5	300g	
10-24mm f/3.5-4.5 G ED AF-S DX	£834	4★	MTF performance is good from wide open to f/11, only breaking down past f/22					•				24	77	82.5	87	460g	
12-24mm f/4 G ED AF-S DX	£1044	4★	This venerable optic may be a little weak at f/4, but otherwise it's a good performer					•				30	77	82.5	90	485g	
14mm f/2.8 D ED AF	£1554	5★	A really nice lens that handles well and offers excellent image quality					•			•	20	n/a	87	86.5	670g	
14-24mm f/2.8 G ED AF-S	£1670	5★	A remarkable piece of kit, producing sharp images with little chromatic aberration					•			•	28	n/a	98	131.5	970g	
16mm f/2.8 D AF Fisheye	£762		Full-frame fisheye lens with Close-Range Correction system and 25cm focus distance					•			•	25	n/a	63	57	290g	
16-35mm f/4 G ED AF-S VR	£1072	5★	A fantastic lens that deserves to be taken seriously, with very little CA throughout	•				•			•	28	77	82.5	125	685g	
16-80mm f/2.8-4E ED VR AF-S DX	£869	4★	This new standard zoom for DX-format users is designed as a travel lens for APS-C DSLRs	•				•				35	72	80	85.5	480g	
16-85mm f/3.5-5.6 G ED VR AF-S DX	£574	4★	Boasting Nikon's second-generation VR II technology and Super Integrated Coating	•				•				38	67	72	85	485g	
17-55mm f/2.8 G ED-IF AF-S DX	£1356	4★	A higher-quality standard zoom for DX-format DSLRs					•				36	77	85.5	110.5	755g	
18-35mm f/3.5-4.5 G ED AF-S	£669	5★	Wideangle zoom with instant manual-focus override for full-frame DSLRs					•			•	28	77	83	95	385g	
18-55mm f/3.5-5.6 G II AF-S DX	£156	3.5★	Entry-level standard zoom lens					•				28	52	73	79.5	265g	
18-55mm f/3.5-5.6 G VR II AF-S DX	£229		Popular 3x zoom lens that is remarkably compact and lightweight, offering great portability	•				•				28	52	66	59.5	195g	
18-55mm f/3.5-5.6 G AF-P DX	£149		A compact, lightweight DX-format zoom that's an ideal walk-around lens					•				25	55	64.5	62.5	195g	
18-55mm f/3.5-5.6 G VR AF-P DX	£199		A compact, lightweight DX-format zoom lens with Vibration Reduction	•				•				25	55	64.5	62.5	205g	
18-105mm f/3.5-5.6 G ED VR AF-S DX	£292	4.5★	Kit lens for Nikon D90 & D7000 with Silent Wave Motor and Vibration Reduction	•				•				n/a	67	76	89	420g	
18-140mm f/3.5-5.6 G ED VR AF-S DX	£579		A compact and lightweight DX-format zoom, this lens is a great all-rounder	•				•				45	67	78	97	490g	
18-200mm f/3.5-5.6 G IF-ED VR II AF-S VR DX	£762	4.5★	Four-stop VR II system, two ED and three aspherical elements in this DX superzoom lens	•				•				50	72	77	96.5	560g	
18-300mm f/3.5-5.6 G ED-IF VR	£850	4★	DX-format zoom lens with wideangle to super-telephoto reach	•				•				45	77	83	120	830g	
18-300mm f/3.5-6.3 G ED VR	£849		New DX-format 16.7x zoom with super-telephoto reach – a compact walk-around lens	•				•				48	67	78.5	99	550g	

DSLR Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
19mm f/4E ED PC	£3300		Super-wideangle tilt-and-shift lens for architecture and landscape photography					•			•	25	n/a	89	124	885g
20mm f/1.8 G ED AF-S	£679		A fast FX-format prime lens that's compact and lightweight					•			•	20	77	82.5	80.5	335g
20mm f/2.8 D AF	£584		Compact wideangle lens with Nikon's Close-Range Correction system					•			•	25	62	69	42.5	270g
24mm f/2.8 D AF	£427		Compact wide lens with Close-Range Correction system					•			•	30	52	64.5	46	270g
24mm f/1.4 G ED AF-S	£1990	5★	Nothing short of stunning. Aside from its high price, there is very little to dislike about this optic					•			•	25	77	83	88.5	620g
24mm f/1.8 G ED AF-S	£629		Fast FX-format lens that aims to appeal to landscape, interior, architecture and street photographers					•				23	72	77.5	83	355g
24mm PC-E f/3.5 D ED PC-E	£1774		Perspective Control lens with Nano Crystal Coating and electronic control over aperture					•			•	21	77	82.5	108	730g
24-70mm f/2.8 G ED AF-S	£1565	5★	An excellent set of MTF curves that show outstanding consistency, easily justifying the price of this lens					•			•	38	77	83	133	900g
24-70mm f/2.8 E ED VR	£1849	5★	Nikon's latest pro-spec standard zoom looks like its best lens yet	•				•			•	38	82	88	154.5	1070g
24-85mm f/3.5-4.5 G ED VR	£520	5★	FX-format standard zoom with Auto Tripod detection and VR	•				•				38	72	78	82	465g
24-120mm f/4 G ED AF-S VR	£1072	5★	Constant maximum aperture of f/4 and the addition of VR makes this a superb lens	•				•			•	45	77	84	103	710g
28mm f/1.8 G ED AF-S	£619	5★	If you crave a wide aperture and prefer a single focal length then this Nikon prime delivers					•			•	25	67	73	80	330g
28mm f/2.8 D AF	£282		Compact wideangle lens with a minimum focusing distance of 25cm					•			•	25	52	65	44.5	205g
28-300mm f/3.5-5.6 G ED AF-S VR	£889	4.5★	Technical testing shows this zoom to be, as Nikon claims, the 'ideal walkabout lens'	•				•			•	50	77	83	114	800g
35mm f/1.8 G AF-S DX	£208	5★	Designed for DX-format DSLRs, a great standard prime lens					•				30	52	70	52.5	200g
35mm f/1.8 G ED AF-S	£479		Fast FX-format prime lens with bright f/1.8 aperture. Versatile and lightweight					•			•	25	58	72	71.5	305g
35mm f/2 D AF	£324	3★	At wide-aperture settings this optic achieves respectable resolution, which decreases with aperture					•			•	25	52	64.5	43.5	205g
35mm f/1.4 G ED AF-S	£1735	5★	A Nano Crystal-coated lens designed for the FX range					•			•	30	67	83	89.5	600g
40mm f/2.8 G AF-S DX Micro	£250	5★	A budget-priced macro lens that delivers the goods on multiple fronts					•				20	52	68.5	64.5	235g
45mm PC-E f/2.8 D ED Micro	£1393		Perspective Control (PC-E) standard lens used in specialised fields such as studio and architecture					•			•	25	77	82.5	112	740g
50mm f/1.4 D AF	£292	5★	Entry-level prime puts in a fine performance while offering backwards compatibility with AI cameras					•			•	45	52	64.5	42.5	230g
50mm f/1.4 G AF-S	£376	5★	Internal focusing and superior AF drive makes this a good alternative to the D-series 50mm f/1.4	•				•			•	45	58	73.5	54	280g
50mm f/1.8 D AF	£135		Compact, lightweight, affordable prime, will stop down to f/22					•			•	45	52	63	39	160g
50mm f/1.8 G AF-S	£200	5★	A cut-price standard lens for FX shooters or a short telephoto on DX-format DSLRs					•			•	45	58	72	52.5	185g
55mm f/2.8 Micro	£625		Macro lens with 1/2 maximum reproduction ratio					•			•	25	52	63.5	62	290g
55-200mm f/4-5.6 G VR AF-S DX	£314	3.5★	Designed for DX-format cameras, with Vibration Reduction and SWM technology	•				•				110	52	73	99.5	335g
55-200mm f/4-5.6 G VR II AF-S DX	£251		Offers a versatile focal range and an ultra-compact design, perfect for smaller DX-format DSLRs	•				•				110	52	70.5	83	300g
55-300mm f/4.5-5.6 G VR AF-S DX	£378	3★	Offers a wide telephoto coverage, but better options available	•				•				140	58	76.5	123	530g
58mm f/1.4 G AF-S	£1599	4★	FX-format full-frame premium prime lens with large f/1.4 aperture					•			•	58	72	85	70	385g
60mm f/2.8 D AF Micro	£405	5★	Nikon's most compact Micro lens, with Close Range Correction (CRC) system					•			•	22	62	70	74.5	440g
60mm f/2.8 G ED AF-S Micro	£500		Micro lens with 1:1 repro ratio, as well as a Silent Wave Motor and Super ED glass					•			•	18	62	73	89	425g
70-200mm f/2.8 G ED VR II AF-S	£2085	5★	Very little to fault here, with stunning image quality and consistent results at different focal lengths	•				•			•	140	77	87	209	1540g
70-200mm f/2.8 E FL ED VR AF-S	£2650		Latest update to Nikon's pro workhorse fast telephoto zoom brings electronic aperture control	•				•			•	110	77	88.5	202.5	1430g
70-200mm f/4 G ED VR	£1180	5★	Latest 70-200mm offers third-generation VR and weight savings over its more expensive f/2.8 cousin	•				•			•	1000	67	78	178.5	850g
70-300mm f/4.5-5.6 G ED AF-S VR	£556	4★	Feature-packed optic, with a VR II system, 9-bladed diaphragm, SWM and ED glass	•				•			•	n/a	67	80	143.5	745g
70-300mm f/4.5-6.3G AF-P DX	£300		Budget telephoto zoom with stepper motor for AF and space-saving collapsible design					•				110	58	72	125	400g
70-300mm f/4.5-6.3G AF-P DX VR	£350		Adds extremely useful optical stabilisation to Nikon's budget compact telephoto	•				•				110	58	72	125	415g
80-400mm f/4.5-5.6 G ED VR AF-S	£1899	5★	Successor to the 80-400mm f/4.5-5.6D ED VR, focusing is excellent at tracking fast-moving subjects	•				•			•	175	77	95.5	203	1570g
85mm f/3.5 G ED AF-S DX VR	£522		DX-format Micro lens with a 1:1 reproduction ratio, VR II system and ED glass	•				•				28	52	73	98.5	355g
85mm f/1.4 G AF-S	£1532	5★	Fast mid-tele lens with an internal focusing system and rounded diaphragm					•			•	85	77	86.5	84	595g
85mm f/1.8 D	£385		Portable medium telephoto – ideal for portraits					•			•	85	62	71.5	58.5	380g
85mm f/1.8 G AF-S	£470	5★	Rear-focusing system and distance window in this medium telephoto lens					•			•	80	67	80	73	350g
85mm f/2.8D PC-E Micro	£1299		Perspective Control (PC-E) telephoto, designed to be ideal for portraits and product photography					•			•	39	77	83.5	107	635g
105mm f/1.4 E ED AF-S	£2049		A 105mm FX-format prime lens with bright f/1.4 aperture, ideal for portraiture					•			•	100	82	94.5	106	985g
105mm f/2.8 G AF-S VR II Micro	£782	4.5★	A very sharp lens, with swift and quiet focusing and consistent MFT results	•				•			•	31	62	83	116	720g
105mm f/2 D AF DC	£980		A portrait lens with defocus control					•			•	90	n/a	79	111	640g
135mm f/2 D AF DC	£1232		Defocus-Image Control and a rounded diaphragm in this telephoto optic					•			•	110	n/a	79	120	815g
180mm f/2.8 D ED-IF AF	£782		Useful telephoto length and internal focusing technology, together with ED glass					•			•	150	72	78.5	144	760g
200mm f/4 D ED-IF AF Micro	£1429		1:1 reproduction range in this Micro lens, with a Close-Range Correction system					•			•	50	62	76	104.5	1190g
200mm f/2 G ED AF-S VR II	£5412		A full-frame lens offering ghost-reducing Nano Crystal coating	•				•			•	190	52	124	203	2930g
200-500mm f/5.6 E ED VR AF-S	£1179		A super-telephoto zoom lens compatible with Nikon FX-format DSLR cameras	•				•			•	220	95	108	267.5	2300g
300mm f/4 E PF ED VR AF-S	£1230	5★	Light, compact AF-S full-frame telephoto lens with ED glass elements	•				•			•	140	77	89	147.5	755g
300mm f/2.8 G ED AF-S VR II	£5209		This lens promises fast and quiet AF, and is fitted with Nikon's latest VR II system	•				•			•	230	52	124	267.5	2900g

LAOWA DSLR																
12mm f/2.8 Zero D	ETBC		Ultra-wideangle lens for full-frame DSLRs that promises minimal distortion		•	•		•	•		•	18	TBC	74.8	82.8	609g
15mm f/4 1:1 Macro	£449		Wideangle lens, with 1:1 Macro available in Canon, Nikon, Pentax, Sony E and Sony A		•	•		•	•		•	12	77	83.8	64.7	410g
60mm f/2.8 2X Ultra-Macro	£319		With 2:1 Macro, an all-in-one option for normal portrait photography as well as ultra-macro		•	•		•	•		•	18.5	62	95	70	503g
105mm f/2 (T32) STF	£649	4★	Designed for full-frame DSLRS, and features an apodization element that renders lovely bokeh		•	•		•	•		•	90	67	98.9	76	745g

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DSLR Lenses

LENS	RRP	SCORE	SUMMARY															
PENTAX DSLR																		
DA 10-17mm f/3.5-4.5 smc ED IF	£590		Fisheye zoom lens with Super Protection coating and Quick Shift manual focus							•			14	n/a	71.5	68	320g	
DA 12-24mm f/4 smc ED AL IF	£1050		Two aspherical elements, ELD glass and a constant aperture of f/4 in this wide zoom							•			30	77	83.5	87.5	430g	
DA 14mm f/2.8 smc ED IF	£730	4.5★	Best performance lies between f/5.6 and f/11, but good results can be had at f/4, too							•			17	77	83.5	69	420g	
DA 15mm f/4 smc ED AL Limited	£820		Limited edition lens with hybrid aspherical and extra-low-dispersion elements							•			18	49	39.5	63	212g	
FA 15-30mm f/2.8 ED SM WR HD	£1500		Weather-resistant ultra-wideangle zoom with fast maximum aperture and fixed petal-type hood							•	•		28	n/a	98.5	143.5	1040g	
DA* 16-50mm f/2.8 smc ED AL IF SDM	£950	3.5★	A nice balance and robust feel, but poor sharpness at f/2.8 (which significantly improves from f/4 onwards)							•			30	77	98.5	84	600g	
DA 16-85mm f/3.5-5.6 ED DC WR	£600		Weather-resistant, this zoom features a round-shaped diaphragm to produce beautiful bokeh							•			35	72	78	94	488g	
DA 17-70mm f/4 smc AL IF SDM	£630		Featuring Pentax's Supersonic Direct-drive (SDM) focusing system							•			28	67	75	93.5	485g	
DA 18-50mm f/4-5.6 DC WR RE	£230		Super-thin standard zoom that's weather-resistant and features a round-shaped diaphragm							•			30	58	71	41	158g	
DA 18-55mm f/3.5-5.6 smc II ED AL IF	£220	3.5★	Something of a bargain. Only the maximum apertures and awkward manual focusing really let it down							•			25	52	68	67.5	220g	
DA 18-55mm f/3.5-5.6 smc AL WR	£229		A weather-resistant construction and an aspherical element, as well as SP coating							•			25	52	68.5	67.5	230g	
DA 18-135mm f/3.5-5.6 DA ED DC WR	£600	3.5★	A weather-resistant mid-range zoom lens							•			40	62	73	76	405g	
DA 18-270mm f/3.5-6.3 smc ED SDM	£699		15x superzoom for company's K-mount DSLRs featuring two extra-low-dispersion (ED) elements							•			49	62	76	89	453g	
DA 20-40mm f/2.8-4 ED Limited DC WR	£829		With state-of-the-art HD coating, a completely round-shaped diaphragm, and weather resistant							•			28	55	68.5	71	283g	
DA 21mm f/3.2 smc AL Limited	£600		This limited-edition optic offers a floating element for extra-close focusing							•			20	49	63	25	140g	
FA 24-70mm f/2.8 ED SDM WR	£1149		Full-frame-compatible premium standard zoom – includes a HD coating to minimise flare and ghosting							•	•		38	82	109.5	88.5	787g	
FA 28-105mm f/3.5-5.6 ED DC HD	£549		Standard zoom lens for the K-1 full-frame DSLR that's much more affordable than the 24-70mm f/2.8							•	•		50	62	73	86.5	440g	
FA 31mm f/1.8 smc AL Limited	£1149		Aluminium body; when used on a Pentax DSLR offers a perspective similar to that of the human eye							•	•		30	58	68.5	65	345g	
FA 35mm f/2 smc AL	£550		A compact wideangle lens that weighs a mere 214g							•	•		30	49	64	44.5	214g	
DA 35mm f/2.8 smc Macro	£640	4.5★	Despite slight edge softness, this lens performs excellently and is a pleasure to use							•			14	49	46.5	63	215g	
DA 35mm f/2.4 smc DS AL	£180	5★	A budget price prime lens for beginners							•			30	49	63	45	124g	
DA 40mm f/2.8 smc Limited	£450		Pancake lens with SMC coating and Quick Shift focusing system							•			40	49	63	15	90g	
DA 40mm XS f/2.8 XS	£325		The world's smallest fixed focal length lens							•			40	n/a	62.9	9	52g	
FA 43mm f/1.9 smc Limited	£729		Focal length is ideal for portraits as well as everyday use, and features an SMC multi-layer coating							•	•		45	49	27	64	155g	
FA 50mm f/1.4 smc	£399		High-quality fast prime. The 'FA' indicates that its image circle covers the 35mm full-frame format							•	•		45	49	63.5	38	220g	
DA 50mm f/1.8 smc DA	£249	4★	Affordable short telephoto lens ideal for portraits							•			45	52	38.5	63	122g	
DFA 50mm f/2.8 smc Macro	£550		Macro lens capable of 1:1 reproduction and with a Quick Shift focus mechanism							•	•		19	49	60	67.5	265g	
DA* 50-135mm f/2.8 smc ED IF SDM	£1200	4★	Constant f/2.8 aperture; well suited to portraiture and mid-range action subjects							•			100	67	76.5	136	765g	
DA 50-200mm f/4-5.6 smc ED WR	£210		Weather-resistant construction, Quick Shift focus system and an SP coating							•			n/a	49	69	79.5	285g	
DA* 55mm f/1.4 smc SDM	£800	4.5★	Despite questions about the particular sample tested, this lens scores highly							•			45	58	70.5	66	375g	
DA 55-300mm f/4.5-6.3 ED PLM WR RE	£400		Compact weather resistant telephoto zoom has video-friendly fast and silent autofocus motor							•			95	58	76.5	89	442g	
DA 55-300mm f/4-5.8 smc ED	£370	4★	The lens boasts a useful focal range, as well as a dirt-resistant SP coating							•			140	58	75	111.5	440g	
DA 55-300mm f/4-5.8 ED WR	£399		Weatherproof HD telephoto lens featuring quick shift focusing system							•			140	58	71	111.5	466g	
DA 60-250mm f/4 smc ED IF SDM	£1450	4.5★	With a constant f/4 aperture and an ultrasonic motor for speedy focusing							•			110	67	167.5	82	1040g	
DA 70mm f/2.4 smc AL Limited	£600		Medium telephoto lens with an aluminium construction and a Super Protect coating							•			70	49	63	26	130g	
D-FA* 70-200mm f/2.8 ED DC AW	£1850		New addition to Pentax's high-performance Star (*) series developed for best image rendition							•	•		120	77	91.5	203	1755g	
FA 77mm f/1.8 smc Limited	£1050		With Pentax's Fixed Rear Element Extension focusing system for 'sharp, crisp images'							•	•		70	49	48	64	270g	
D-FA 100mm f/2.8 Macro	£700		Designed for both digital and film cameras, this macro lens boasts a 1:1 repro ratio							•	•		30	49	67.5	80.5	345g	
D-FA 100mm f/2.8 Macro WR	£680	5★	Street price makes this something of a bargain for a true macro offering full-frame coverage							•	•		30	49	65	80.5	340g	
FA 150-450mm f/4.5-5.6 ED DC AW	£2000		Super-telephoto lens with weather resistance, designed to produce extra-sharp, high-contrast images							•	•		200	86	241.5	95	2000g	
DA* 200mm f/2.8 smc ED IF SDM	£1000	4.5★	SDM focusing system on the inside, and dirtproof and splashproof on the outside							•			120	77	83	134	825g	
DA* 300mm f/4 smc ED IF SDM	£1300		This tele optic promises ultrasonic focus and high image quality thanks to ED glass							•			140	77	83	184	1070g	
SAMYANG DSLR																		
8mm f/3.5 UMC Fisheye CS II	£274		Wideangle fisheye lens designed for digital reflex cameras with APS-C sensors			•	•	•	•	•			30	n/a	75	77.8	417g	
10mm f/2.8 ED AS NCS CS	£429		Features a nano crystal anti-reflection coating system and embedded lens hood			•	•	•	•	•			24	n/a	86	77	580g	
12mm f/2.8 ED AS NCS Fisheye	£430		Fisheye ultra wideangle prime lens for full-frame DSLRs			•	•	•	•	•	•		20	n/a	77.3	70.2	500g	
14mm f/2.8 ED UMC	£279		Ultra-wideangle manual-focus lens; bulb-like front element means no filters can be used			•	•	•	•	•			•	28	n/a	94	87	552g
14mm f/2.4 Premium MF	£899		High-end ultra-wideangle prime with premium optics and large maximum aperture			•							•	28	n/a	95	109.4	791g
16mm f/2.0 ED AS UMC CS	£389		Fast wideangle lens for digital reflex cameras fitted with APS-C sensors			•	•	•	•	•			20	n/a	89.4	83	583g	
20mm f/1.8 ED AS UMC	£430		Large-aperture manual focus wideangle lens for full-frame DSLRs			•	•	•	•	•	•		•	20	77	83	113.2	520g
24mm f/1.4 AS UMC	£499		Fast ultra-wideangle manual-focus lens comprising 13 elements arranged in 12 groups			•	•	•	•	•			•	25	77	95	116	680g
24mm f/3.5 ED AS UMS TS	£949	3★	Tilt-and-shift wideangle lens for a fraction of the price of Canon and Nikon's offerings			•	•	•	•	•			•	20	82	86	110.5	680g
35mm f/1.4 AS UMC	£369	4.5★	While manual focus only, this prime impressed us in real-world use, making it something of a bargain			•	•	•	•	•			•	30	77	83	111	660g
50mm f/1.4 AS UMC	£299		Manual-focus fast standard prime for full-frame DSLRs			•	•	•	•	•			•	45	77	74.7	81.6	575g
85mm f/1.2 Premium MF	£899		High-end manual focus lens sports an impressively fast maximum aperture				•						•	80	86	93	98.4	1050g
85mm f/1.4 IF MC	£239		Short fast telephoto prime, manual focus, aimed at portrait photographers			•	•	•	•	•			•	100	72	78	72.2	513g
100mm f/2.8 ED UMC Macro	£389		Full-frame compatible, the Samyang 100mm is a close-up true Macro lens			•	•	•	•	•			•	30	67	72.5	123.1	720g
135mm f/2 ED UMC	£399		Manual focus portrait prime has fast aperture for subject isolation and background blur			•	•	•	•	•			•	80	77	82	122	830g

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DSLR Lenses

DSLR Lenses

				IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
LENS	RRP	SCORE	SUMMARY													
SIGMA DSLR																
4.5mm f/2.8 EX DC HSM	£739		Circular fisheye lens designed for digital, with SLD glass and a gelatin filter holder			•		•		•		13	n/a	76	77.8	470g
8mm f/3.5 EX DG	£799		The world's only 8mm lens equipped with autofocus also boasts SLD glass			•		•		•	•	13	n/a	73.5	68.6	400g
8-16mm f/4.5-5.6 DC HSM	£800	4★	Excellent performance at 8mm, which sadly drops at the 16mm end			•	•	•	•	•		24	72	75	105.7	555g
10mm f/2.8 EX DC	£599		A Hyper Sonic Motor (HSM) and built-in hood feature in this diagonal fisheye lens			•		•		•		13	n/a	75.8	83	475g
10-20mm f/3.5 EX DC HSM	£650	5★	An absolute gem of a lens that deserves a place on every photographer's wish list			•	•	•	•	•		24	82	87.3	88.2	520g
10-20mm f/4-5.6 EX DC HSM	£550	5★	A fine all-rounder, thanks to MTF curves that stay above 0.25 cycles-per-pixel down to f/16			•	•	•	•	•		24	77	83.5	81	470g
12-24mm f/4 DG HSM A	£1649		Premium full-frame wideangle zoom designed to have minimal distortion in its wideangle imagery			•		•		•	•	24	n/a	101	132	1150g
12-24mm f/4.5-5.6 EX DG HSM	£868	4★	A tightly matched set of MTF curves, but APS-C users are advised to look at the 10-20mm instead			•	•	•	•	•	•	28	n/a	87	102.5	600g
14mm f/1.8 DG HSM A	TBC		World's first f/1.8 ultra-wideangle prime lens for full-frame DSLRs			•		•		•	•	27	n/a	95.4	126	1170g
15mm f/2.8 EX DG	£629	4★	This fisheye optic puts in a very solid performance – not to be dismissed as a gimmick!			•	•	•	•	•	•	15	n/a	73.5	65	370g
17-50mm f/2.8 EX DC OS HSM	£689		FLD and aspherical elements, a constant f/2.8 aperture and Optical Stabilisation	•	•	•		•	•	•		28	77	83.5	92	565g
17-70mm f/2.8-4 DC Macro OS HSM	£449		Compact redesign of this well-received lens launches the 'Contemporary' range	•	•	•		•	•	•		22	72	79	82	470g
18-35mm f/1.8 DC HSM	£799	5★	Said to be the world's first constant f/1.8 zoom; DOF equivalent of constant f/2.7 on full frame			•		•		•		28	72	78	121	810g
18-200mm f/3.5-6.3 DC	£349	3★	Good CA control at 200mm but otherwise an average performer			•	•	•	•	•		45	62	70	78.1	405g
18-200mm f/3.5-6.3 DC OS	£449	4★	Excellent resolution and consistent performance, but control over CA could be a little better	•		•		•		•		45	45	79	100	610g
18-250mm f/3.5-6.3 DC OS HSM	£572	4.5★	A very capable set of MTF curves that only shows minor weakness at wide apertures	•	•	•		•	•	•		45	72	79	101	630g
18-250mm f/3.5-6.3 DC Macro OS HSM	£500		Ultra-compact 13.8x high zoom ratio lens designed exclusively for digital SLR cameras	•	•	•		•	•	•		35	62	73.5	88.6	470g
18-300mm f/3.5-6.3 DC Macro OS HSM	£499		Compact and portable high ratio zoom lens offering enhanced features to make it the ideal all-in-one lens			•	•	•	•	•		39	72	79	101.5	585g
20mm f/1.4 DG HSM A	£799	5★	An outstanding wideangle fixed-focal-length lens			•		•		•	•	27.6	n/a	90.7	129.8	950g
24mm f/1.4 DG HSM A	£799	5★	The latest addition to Sigma's 'Art' line of high-quality fast primes			•		•		•	•	25	77	85	90.2	665g
24-35mm f/2 DG HSM A	£949	5★	The world's first large-aperture full-frame zoom offering a wide aperture of f/2 throughout the zoom range			•		•		•	•	28	82	87.6	122.7	940g
24-70mm f/2.8 EX DG IF HSM	£899	5★	Not perfect, but an excellent alternative to Canon and Nikon's 24-70mm lenses, with great MTF curves			•	•	•	•	•	•	38	82	88.6	94.7	790g
24-70mm f/2.8 DG OS HSM A	TBC		Latest premium fast standard zoom for full frame includes optical image stabilisation	•		•		•		•	•	37	82	88	107.6	tbc
24-105mm f/4 DG OS HSM A	£849	4.5★	Serious full-frame alternative to own-brand lenses at a lower price, with no compromises in the build	•	•	•		•		•	•	45	82	89	109	885g
30mm f/1.4 EX DC HSM	£490	3★	A consistent performer, with slightly weaker but not unacceptable wide-open performance			•	•	•	•	•		40	62	76.6	59	430g
35mm f/1.4 DG HSM A	£799	5★	Large-aperture prime; first lens in company's 'Art' series			•	•	•	•	•	•	30	67	77	94	665g
50mm f/1.4 EX DC HSM	£459	5★	This lens may be priced above the norm, but it delivers results that are similarly elevated			•	•	•	•	•	•	45	77	84.5	68.2	505g
50mm f/1.4 DG HSM A	£849	5★	This lens has a unique design that pays off in truly excellent image quality			•	•	•		•	•	40	77	85.4	100	815g
50-100mm f/1.8 DC HSM A	£829	5★	This APS-C-format lens aims to cover the focal lengths of three prime lenses in one			•		•		•		37.4	82	93.5	170.7	1490g
50-500mm f/4.5-6.3 DG OS HSM	£1499	4★	A 10x zoom range, SLD elements and compatibility with 1.4x and 2x teleconverters	•	•	•		•	•	•	•	180	95	104.4	219	1970g
70-200mm f/2.8 EX DG OS HSM	£1539		Two FLD glass elements, said to have the same dispersive properties as fluorite	•	•	•		•	•	•	•	140	77	86.4	197	1430g
70-300mm f/4-5.6 APO DG Macro	£235		This tele-zoom lens has a 9-bladed diaphragm and two SLD elements			•	•	•	•	•	•	95	58	76.6	122	550g
70-300mm f/4-5.6 DG Macro	£170	3★	Generally unremarkable MTF curves, and particularly poor at 300mm			•	•	•	•	•	•	95	58	76.6	122	545g
85mm f/1.4 EX DG HSM	£890	5★	The Sigma's resolution from f/4 to f/8 is excellent			•	•	•	•	•	•	85	77	86.4	87.6	725g
85mm f/1.4 DG HSM A	£1199		Billed as the ultimate portrait lens			•		•		•	•	85	86	95	126	tbc
100-400mm f/5-6.3 DG OS HSM C			Relatively lightweight telezoom comes with weathersealing and choice of push-pull or twist zoom	•		•		•		•	•	160	67	86.4	182.3	1160g
105mm f/2.8 EX DG OS HSM Macro	£649	4.5★	An optically stabilised macro lens, this super-sharp lens is one of our favourites	•		•		•		•	•	31.2	62	78	126.4	725g
120-300mm f/2.8 DG HSM S	£3599		First lens in company's 'Sports' series; switch enables adjustment of both focus speed and focus limiter			•	•	•	•	•	•	150	105	124	291	3390g
135mm f/1.8 DG HSM A	TBC		Super-fast portrait prime designed to provide sufficient resolution for 50MP DSLRs			•		•		•	•	87.5	82	91.4	114.9	1130g
150mm f/2.8 EX DG OS HSM Macro APO	£999		A macro lens offering image stabilisation	•		•		•		•	•	38	72	79.6	150	950g
150-500mm f/5-6.3 DG OS HSM	£999	3★	Significant softness at wide maximum apertures for all focal lengths	•	•	•		•	•	•	•	220	86	94.7	252	1780g
150-600mm f/5-6.3 DG OS HSM C	£1199		Budget 'Contemporary' version of Sigma's long-range telephoto zoom is smaller and lighter	•		•		•		•	•	280	95	105	260.1	1930g
150-600mm f/5-6.3 DG OS HSM S	£1599		This portable, high-performance telephoto zoom from Sigma's Sports line is dust and splashproof	•		•		•		•	•	260	105	121	290.2	2860g
180mm f/2.8 EX DG OS HSM Macro APO	£1499	5★	1:1 macro lens featuring three FLD glass elements and floating inner-focusing system	•	•	•		•		•	•	47	86	95	204	1640g
300mm f/2.8 APO EX DG HSM	£2899		Extra Low Dispersion (ELD) glass, multi-layer coatings and a Hyper Sonic Motor			•	•	•	•	•	•	250	46	119	214.5	2400g
500mm f/4.5 APO EX DG HSM	£4799		Telephoto lens with multi-layer coatings to 'optimise the characteristics of DSLRs'			•	•	•	•	•	•	400	46	123	350	3150g
500mm f/4 DG OS HSM S	£6000		Sigma's latest ultra-telephoto prime gives great results for a fraction of the price of its competitors	•		•		•		•	•	350	46	145	380	3310g
SONY DSLR																
11-18mm f/4.5-5.6 DT	£609	3★	A solid overall performance that simply fails to be outstanding in any way			•						25	77	83	80.5	360g
16mm f/2.8 Fisheye	£709		Fisheye lens with a close focusing distance of 20cm and a 180° angle of view			•					•	20	n/a	75	66.5	400g
16-35mm f/2.8 ZA SSM T*	£1729	4.5★	High-end Zeiss wideangle zoom lens ideal for full-frame Alpha DSLRs			•					•	28	77	83	114	900g
16-50mm f/2.8 SSM	£569	4★	Bright short-range telephoto lens			•						100	72	81	88	577g
16-80mm f/3.5-4.5 ZA T*	£709	4.5★	Carl Zeiss standard zoom lens			•						35	62	72	83	445g
16-105mm f/3.5-5.6 DT	£559	3★	An ambitious lens that is good in parts, although quality drops off at 105mm			•						40	62	72	83	470g
18-135mm f/3.5-5.6 DT SAM	£429		A versatile zoom with Direct Manual Focus	•	•							45	62	76	86	398g
18-200mm f/3.5-6.3 DT	£509	3★	While the focal range is certainly useful, the lens is overall an average performer			•						45	62	73	85.5	405g
18-250mm f/3.5-6.3 DT	£559	3.5★	Good overall, but performance dips at longer focal lengths			•						45	62	75	86	440g
20mm f/2.8	£559	3.5★	Wideangle prime lens with rear focusing mechanism and focus range limiter			•					•	25	72	78	53.5	285g
24mm f/2 ZA SSM T*	£1119		An impressively bright wideangle Carl Zeiss lens			•					•	19	72	78	76	555g
24-70mm f/2.8 ZA SSM T*	£1679	5★	Carl Zeiss mid-range zoom lens with superb optics ideal for full-frame Alpha DSLRs			•					•	34	77	83	111	955g
28-75mm f/2.8 SAM	£709		A constant f/2.8 aperture and a Smooth Autofocus Motor (SAM) in this standard zoom			•					•	38	67	77.5	94	565g
30mm f/2.8 DT SAM Macro	£179	4★	Macro lens designed for digital with 1:1 magnification and Smooth Autofocus Motor			•						12	49	70	45	150g
35mm f/1.4 G	£1369		With an equivalent focal length of 52.5mm, a wide aperture and aspherical glass			•					•	30	55	69	76	510g
35mm f/1.8 DT SAM	£179		Budget-price indoor portrait lens			•						23	55	70	52	170g
50mm f/1.8 DT SAM	£159	4.5★	A very useful lens that performs well and carries a rock-bottom price tag			•						34	49	70	45	170g
50mm f/1.4	£369	5★	While this lens performs well overall, performance at f/1.4 could be better			•					•	45	55	65.5	43	220g
50mm f/1.4 ZA SSM	£1300	4★	Carl Zeiss design said to be ideal for quality-critical portraiture and low-light shooting			•					•	45	72	81	71.5	518g
50mm f/2.8 Macro	£529		A macro lens with a floating lens element			•					•	20	55	71.5	60	295g

ALL PRICES ARE RRP'S, STREET PRICES MAY VARY

DSLR Lenses

			DSLR Lenses														
LENS	RRP	SCORE	SUMMARY		MOUNT								DIMENSIONS				
					IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
55-200mm f/4-5.6 DT SAM	£219		Designed for cropped-sensor DSLRs, with a Smooth Autofocus Motor		•								95	55	71.5	85	305g
55-300mm f/4.5–5.6 DT SAM	£309		Compact, lightweight telephoto zoom offering smooth, silent operation		•								140	62	77	116.5	460g
70-200mm f/2.8 G SSM II	£2799		High-performance G Series telephoto zoom lens		•							•	120	77	87	196.5	1340g
70-300mm f/4.5-5.6 G SSM	£869	3.5★	G-series lens with ED elements, Super Sonic wave Motor and a circular aperture		•							•	120	62	82.5	135.5	760g
70-400mm f/4-5.6 G SSM II	£1799		Redesign of original features a new LSI drive circuit and promises faster autofocus		•							•	150	77	95	196	1500g
75-300mm f/4.5-5.6	£219	3★	Compact and lightweight zoom with a circular aperture		•							•	150	55	71	122	460g
85mm f/1.4 ZA Planar T*	£1369		Fixed-focal-length lens aimed at indoor portraiture		•							•	85	72	81.5	72.5	560g
85mm f/2.8 SAM	£219		A light, low-price portraiture lens		•							•	60	55	70	52	175g
100mm f/2.8 Macro	£659		Macro lens with circular aperture, double floating element and wide aperture		•							•	35	55	75	98.5	505g
135mm f/1.8 ZA Sonnar T*	£1429		A bright, Carl Zeiss portrait telephoto lens		•							•	72	77	84	115	1004g
135mm f/2.8 STF	£1119		Telephoto lens fitted with apodisation element to give attractive defocus effects		•							•	87	80	80	99	730g

TAMRON DSLR																							
10-24mm f/3.5-4.5 SP AF Di II LD Asph. IF	£511	3.5★	Good consistency at 10mm and 18mm, but a steep decline at 24mm		•	•		•	•			24	77	83.2	86.5	406g							
10-24mm f/3.5-4.5 Di II VC HLD	tbc		Wideangle zoom of APS-C with dust and splashproofing and optical stabilisation		•		•					24	77	83.6	84.6	440g							
15-30mm f/2.8 SP Di VC USD	£950	4★	Excellent value, this is the only wideangle zoom with image stabilisation and an f/2.8 aperture		•	•	•		•		•	28	n/a	98.4	145	1100g							
16-300mm f/3.5-6.3 Di II VC PZD Macro	£600	4★	Versatile megazoom, a very good all-in-one solution, as long as you won't need to enlarge to A2 size		•	•	•		•			39	67	99.5	75	540g							
17-50mm f/2.8 SP AF XR Di II LD Asph. IF	£450	4.5★	Very good optical performance, which peaks at f/5.6-8			•	•		•	•		27	67	74	81.7	434g							
17-50mm f/2.8 SP AF XR Di II VC LD Asph. IF	£541	4.5★	Very strong performance at longer focal lengths but weaker at the other end		•		•		•			29	72	79.6	94.5	570g							
18-200mm f/3.5-6.3 AF Di II VC	£169	4★	Lightweight all-in-one lens for APS-C DSLRs with Vibration Compensation		•	•	•		•			49	62	75	96.6	400g							
18-270mm f/3.5-6.3 AF Di II VC LD PZD IF Macro	£663	3★	The next-generation incarnation offers a new form of ultrasonic engine		•	•	•		•			49	62	74.4	88	450g							
24-70mm f/2.8 SP Di VC USD	£1099	5★	Fast zoom with image stabilisation for both full-frame and APS-C cameras		•	•	•		•		•	38	82	88.2	116.9	825g							
28-75mm f/2.8 SP AF XR Di LD Asph. IF Macro	£460		Standard zoom with constant f/2.8 aperture and minimum focusing distance of 33cm			•	•		•	•	•	33	67	73	92	510g							
28-300mm f/3.5-6.3 AF XR Di LD Asph. IF Macro	£664		A useful 10.7x zoom range and low-dispersion elements in this optic			•	•		•	•	•	49	62	73	83.7	420g							
28-300mm f/3.5-6.3 Di VC PZD	£529		A new, full-frame, high-power zoom incorporating PZD (Piezo Drive)		•	•	•		•		•	49	67	75	99.5	540g							
35mm f/1.8 Di VC USD	£580	4.5★	Moderately wide prime combines ultrasonic focusing, image stabilisation and a fast aperture		•	•	•		•		•	20	67	80.4	80.8	480g							
45mm f/1.8 Di VC USD	£580	4.5★	A lens that rewrites the standard focal length with a fast aperture coupled with optical stabilisation		•	•	•		•		•	29	67	80.4	89.2	940g							
60mm f/2 SP AF Di II LD IF Macro	£550	5★	Macro lens designed for APS-C sensor cameras, with 1:1 reproduction ratio			•	•		•			23	55	73	80	400g							
70-200mm f/2.8 SP AF Di LD IF Macro	£817	4★	No image stabilisation and no advanced AF system, but at this price it's a steal			•	•		•	•		95	77	89.5	194.3	1150g							
70-200mm f/2.8 Di VC USD	£1099		Compact yet full-size telephoto zoom with vibration compensation		•	•	•		•		•	130	77	85.8	188.3	1470g							
70-200mm f/2.8 SP Di VC USD G2	tbc		Fast telephoto zoom with updated autofocus and image stabilisation plus sealed construction		•		•		•		•	95	77	88	193.8	1500g							
70-300mm f/4-5.6 SP VC USD	£300	4★	Ultrasonic Silent Drive (USD) technology for focusing and Vibration Compensation		•	•	•		•		•	150	62	81.5	142.7	765g							
70-300mm f/4-5.6 AF Di LD Macro	£170	3.5★	Low-dispersion glass and compatible with both full-frame and cropped-sensor DSLRs			•	•		•	•	•	95	62	76.6	116.5	435g							
85mm f/1.8 Di VC USD	£749	5★	The first full-frame 85mm f/1.8 lens with image stabilisation, that's also moisture resistant		•	•	•		•		•	80	67	85	91	700g							
90mm f/2.8 SP AF Di Macro	£470	4★	A very nice macro lens that is capable of producing some fine images			•	•		•	•	•	29	55	71.5	97	405g							
90mm f/2.8 Di Macro 1:1 VC USD	£579		Redesign of the 90mm f/2.8 SP AF Di Macro; comes with vibration compensation		•	•	•		•		•	30	58	115	76.4	550g							
150-600mm f/5-6.3 SP Di VC USD G2	£1340		Updated version of Tamron's popular long telezoom		•	•	•		•		•	220	95	108.4	260.2	2010g							
150-600mm f/5-6.3 SP VC USD	£1150	4★	Longest focal length of any affordable enthusiast zoom on the market and produces excellent results		•	•	•		•		•	270	95	105.6	257.8	1951g							
180mm f/3.5 SP AF Di LD IF Macro	£896	5★	Two Low Dispersion elements and internal focusing system in this 1:1 macro lens			•	•		•	•	•	47	72	84.8	165.7	920g							
200-500mm f/5-6.3 SP AF Di LD IF	£1124	4.5★	A well-matched and consistent set of MTF curves, with good performance at f/8-11			•	•		•		•	250	86	93.5	227	1237g							

TOKINA DSLR																							
AT-X 10-17mm f/3.5-4.5 AF DX Fisheye	£550		Fisheye zoom lens with Water Repellent coating and Super Low Dispersion glass			•	•				14	n/a	70	71.1	350g								
AT-X 11-16mm f/2.8 PRO DX II	£449		Update to the popular 11-16mm f/2.8 lens, for slightly improved optical performance			•	•	•			30	77	84	89.2	550g								
AT-X 11-20mm f/2.8 PRO DX	£499		Compact, ultra-wideangle lens featuring an expanded telephoto zoom range			•	•				28	82	89	92	560g								
AT-X 12-28mm f/4 PRO DX	£529		Replacement for 12-24mm F4 wideangle zoom; for Nikon DX DSLRs			•	•				25	77	84	90	600g								
AT-X 14-20mm f/2 PRO DX	£849		Wideangle zoom with super-fast, super-bright, constant f/2 aperture for shooting in very low light			•	•				28	82	89	106	725g								
AT-X 16-28mm f/2.8 PRO FX	£757	5★	A pro-end wideangle zoom aimed at full-frame cameras			•	•		•	26	n/a	90	133	950g									
AT-X 17-35mm f/4 PRO FX	£830	5★	One of the most capable super-wide zooms available, though only available in Canon and Nikon mounts			•	•		•	28	82	89	94	600g									
AT-X 24-70mm f/2.8 PRO FX	£679		Three precision-moulded all-glass aspherical lens elements and a fast, constant f/2.8 aperture			•	•		•	38	82	89.6	107.5	1010g									
AT-X 70-200mm f/4 PRO FX VCM-S	£691		Features a new Vibration Correction Module and ring-shaped ultrasonic style autofocus motor	•			•		•	100	67	82	167.5	980g									
AT-X 100mm f/2.8 AF PRO D Macro	£360	4★	Some weaknesses wide open, but reasonable MTF curves make this a decent optic			•	•			•	30	55	73	95.1	540g								

ZEISS DSLR																							
15mm f/2.8 Milvus	£2329			This super-wideangle lens has an angle of view of 110° and uses an advanced retrofocus design							•		•			•	25	95	102.3	100.2	947g		
18mm f/2.8 Milvus	£1999			Compact super-wideangle lens with premium optics including a floating focus system for close-ups							•		•			•	25	77	90	93	721g		
21mm f/2.8 Milvus	£1299			Premium wideangle lens with complex optics designed to be free of distortion							•		•			•	22	82	95.5	95	851g		
25mm f/2 Distagon T*	£1350			A landscape lens with a fast aperture							•		•	•		•	25	67	73	98	600g		
25mm f/2.8 Distagon T*	£738			Relatively small and light wideangle prime, available in Nikon mount only									•			•	17	58	64	90	460g		
28mm f/2 Distagon T*	£850			For low-light shooting the 28mm lens has plenty of potential							•		•	•		•	24	58	72.4	72	580g		
35mm f/1.4 Distagon T*	£1600			Promises to produce some stunning bokeh effects							•		•	•		•	30	72	78	122	850g		
35mm f/2 Milvus	£829			Compact, moderate wideangle manual focus prime							•		•			•	30	58	77	83	702g		
50mm f/1.4 Planar T*	£559			Classic double-Gauss design manual focus standard prime for full-frame SLRs							•		•			•	45	58	71	71	380		
50mm f/1.4 Milvus	£949	5★		An exceptionally good lens offering sharpness, detail, clean edges and a great user experience							•		•			•	45	67	82.5	94	922g		
50mm f/2 Milvus Macro	£949			Manual focus macro lens with half-life-size magnification and stunning optics							•		•			•	24	67	81	75.3	730g		
85mm f/1.4 Planar T*	£989			Classic portrait prime designed to give smooth, rounded bokeh effects							•		•			•	100	72	78	88	670g		
85mm f/1.4 Milvus	£1379	5★		Fast 85mm manual-focus prime lens that's perfect for portraiture							•		•			•	80	77	90	113	1280g		
100mm f/2 Milvus Macro	£1299			A manual-focus macro lens with absolutely superb optics and half-life-size reproduction							•		•			•	88	67	80.5	104	843g		
135mm f/2 Milvus	£1899			Telephoto lens with a large aperture and smooth bokeh, ideal for medium-distance portrait photography							•		•			•	80	77	129	132	1123g		

CSC Lenses

CSC Lenses			IMAGE STABILISATION	CANON M	MICRO 4/3RDS	SONY E	NIKON 1	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT		
LENS	RRP	SCORE	SUMMARY			MOUNT						DIMENSIONS					
CANON CSC																	
EF-M 11-22mm f/4-5.6 IS STM	£355		Ultra-wideangle lens with a compact, retractable lens design			•	•					15	55	61	58.2	220g	
EF-M 15-45mm f/3.5-6.3 IS STM	£249		Collapsible standard zoom for EOS M-series cameras that's less bulky than the 18-55mm			•	•					25	49	60.9	44.5	130g	
EF-M 18-55mm f/3.5-5.6 IS STM	£269		Compact and versatile zoom lens			•	•					25	52	61	61	210g	
EF-M 18-150mm f/3.5-6.3 IS STM	£399		Wide-ranging 29-240mm equivalent superzoom with surprisingly good image quality			•	•					25	55	60.9	86.5	300g	
EF-M 22mm f/2 STM	£220		Small and bright wideangle pancake lens				•					15	43	61	23.7	105g	
EF-M 28mm f/3.5 IS STM Macro	£294		Small, retractable lens with built-in LED lights for illuminating close-up subjects			•	•					9.7	43	60.9	45.5	130g	
EF-M 55-200mm f/4.5-6.3 IS STM	£330		Telephoto zoom that takes you closer to the action			•	•					100	52	60.9	86.5	260g	
FUJIFILM CSC																	
XF 10-24mm f/4 R OIS	£849		Ultra-wideangle lens, minimal ghosting with Fuji's HT-EBC multi-layer coating			•					•		24	72	78	87	410
XF 14mm f/2.8 R	£729	5★	Ultra-wideangle prime, high resolution to all corners, performance justifies price tag								•		18	58	65	58.4	235g
XF 16mm f/1.4 R WR	£729	5★	Weather-sealed fast prime for X-system users								•		15	67	73.4	73	375g
XC 16-50 f/3.5-5.6 OIS II	£359		Lightweight lens for mirrorless X-series offers 24-75mm equivalent zoom range			•					•		30	58	62.6	98.3	195g
XF 16-55mm f/2.8 R LM WR	£899	5★	A flagship XF standard zoom lens with a constant f/2.8 aperture and weather-resistance								•		60	77	83.3	106	655g
XF 18mm f/2 R	£430	4★	A compact wideangle lens with a quick aperture								•		18	52	64.5	40.6	116g
XF 18-135mm f/3.5-5.6 R LM OIS WR	£699	4★	Weather-resistant zoom for Fujifilm X mount, designed to be the perfect partner for the Fujifilm X-T1			•					•		45	77	75.7	97.8	490g
XF 18-55mm f/2.8-4 R LM OIS	£599		Short zoom lens with optical image stabilisation			•					•		18	58	65	70.4	310g
XF 23mm f/1.4 R	£649		Premium wideangle prime lens with fast maximum aperture								•		28	62	72	63	300g
XF 23mm f/2 R WR	£419		Compact weather-resistant wideangle prime lens								•		22	43	60	51.9	180g
XF 27mm f/2.8	£270		A high-performance single-focal-length lens								•		60	39	23	61.2	78g
XF 35mm f/1.4 R	£439	4★	Shallow depth of field and bokeh effects are simple to achieve with this lens								•		28	52	65	54.9	187g
XF 35mm f/2 R WR	£299	5★	A powerful and weather-resistant lens that feels great and has the performance to match								•		35	43	60	45.9	170g
XF 50mm f/2 R WR	£449		Lightweight weather-resistant short telephoto prime lens that's ideal for shooting portraits								•		39	46	60	59.4	200g
XF 50-140mm f/2.8 R LM OIS WR	£1249		A telephoto zoom with a constant maximum aperture and weather-resistance			•					•		100	72	82.9	175.9	995g
XC 50-230mm f/4.5-6.7 OIS II	£315		The XC lens range is designed to suit Fuji's mid range CSCs, and this lens has optical image stabilisation			•					•		110	58	69.5	111	tbc
XF 55-200mm f/3.5-4.8 R LM OIS	£599	4★	Telephoto with built-in optical image stabilisation plus aperture control ring			•					•		110	62	118	75	580g
XF 56mm f/1.2 R	£899	4★	This wide-aperture portrait lens for X-series cameras has great sharpness and detail and is great value								•		70	62	73.2	69.7	405g
XF 56mm f/1.2 R APD	£769	4★	Adds apodisation element of 56mm f/1.2 for even more attractive background blur								•		70	62	73.2	69.7	405g
XF 60mm f/2.4 XF R Macro	£599		A short lens designed for macro work with half-life-size magnification								•		26.7	39	64.1	70.9	215g
XF 90mm f/2 R LM WR	£699	5★	A classic portrait lens that's sharp, with gorgeous bokeh								•		60	62	75	105	540g
XF 100-400mm f/4.5-5.6 R LM OIS WR	£1399	5★	This superb zoom is both water and dust resistant, and can operate in -10° C temperatures			•					•		175	77	94.8	210.5	1375g
LEICA CSC																	
11-23mm f/3.5-4.5 TL	£1450		Wideangle zoom lens for Leica's APS-C mirrorless system								•		20	67	77	73	368g
18-56mm f/3.5-5.6 Vario-Elmar TL	£1280		Relatively large, non-retractable zoom for APS-C mirrorless								•		45	52	63.5	61	256g
23mm f/2 Summicron TL	£1410		Compact, lightweight fast prime that offers a classic 35mm equivalent view on Leica's APS-C CSCs								•		30	52	63.5	38.1	153g
35mm f/1.4 Summilux TL	£1830		High-end fast prime designed to give exceptional image quality								•		30	60	70	77	428g
55-135mm f/3.5-4.5 Apo-Vario-Elmar-TL	£1450		Telephoto zoom that eschews image stabilisation in a bid for maximal optical quality								•		100	60	68	110	500g
60mm f/2.8 Apo-Macro-Elmarit TL	£1920		Macro lens for Leica's APS-C mirrorless cameras offers 1:1 life-size magnification								•		16	60	68	89	320g
24-90mm f/2.8-4 Vario-Elmarit-SL	£3790		Large, but exceptional quality full-frame standard zoom with really useful zoom range								•	•	30	82	88	138	1140g
90-280mm f/2.8-4 Apo-Vario-Elmarit SL	£4930		Premium telephoto zoom for the Leica SL brings longer-than-usual range								•	•	60	82	88	238	1850g
50mm f/1.4 Summilux SL	£4080		Complex 11-element 9-group design with internal focusing for this fast normal prime								•	•	60	82	88	124	1065g
NIKON CSC																	
6.7-13mm f/3.5-5.6 VR	£459		Compact, lightweight, ultra-wideangle zoom lens with Vibration Reduction for Nikon 1 system			•					•		25	52	56.5	46	125g
10mm f/2.8	£229	4★	A wideangle lens for Nikon's 1 series of Compact System Cameras								•		20	40.5	55.5	22	77g
10mm f/2.8 AW	£230		Waterproof wideangle prime for Nikon 1 AW 1 underwater CSC										20	40.5	55.5	22	77g
10-30mm f/3.5-5.6 VR	£149		Nikon's kit lens for the 1 series of CSC models			•					•		20	40.5	57.5	42	115g
10-30mm f/3.5-5.6 PD-ZOOM	£284		Compact standard lens for Nikon 1 series CSCs with powered zoom control			•							20	40.5	58	28	85g
10-100mm f/4.5-5.6 VR PD-ZOOM	£679		A powered zoom lens aided by the VR image stabilisation system on 1 system compacts			•					•		300	72	77	95	530g
10-100mm f/4-5.6 VR	£499		CX-format zoom lens with focal length range of 10-100mm (27-270mm 35mm equivalent)			•					•		35	55	60.5	70.5	298g
11-27.5mm f/3.5-5.6	£179		Compact standard zoom for Nikon 1 system								•		30	40.5	57.5	31	80g
18.5mm f/1.8	£179		Nikon's 1 series gains a traditional fast prime								•		20	40.5	56	36	70g
30-110mm f/3.8-5.6 VR	£229		A longer zoom lens, with image stabilisation, for the Nikon 1 series			•					•		100	40.5	60	61	180g
32mm f/1.2	£799		First 1 system lens to offer a silent wave motor and nano crystal coating								•		45	52	66	47	235g
70-300mm f/4.5-5.6 VR	£879		CX-format super-telephoto lens with a surprisingly compact body			•					•		7	62	73	108	550g

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CSC Lenses				IMAGE STABILISATION	CANON M	MICRO 4THIRDS	SONY E	NIKON 1	FUJIX MOUNT	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
LENS	RRP	SCORE	SUMMARY													
MOUNT																
DIMENSIONS																

OLYMPUS CSC

7-14mm f/2.8 ED Pro	£999	4.5★	Super-wideangle zoom lens that's dustproof, splashproof and freeze-proof			•						20	n/a	78.9	105.8	534g
8mm f/1.8 Pro Fisheye	£799		Fisheye lens with impressive image quality that's dustproof, splashproof and freeze-proof			•						12	n/a	62	80	315g
9-18mm f/4-5.6 ED	£630		This super wideangle lens offers an equivalent focal range of 18-36mm in 35mm terms			•						25	52	56.5	49.5	155g
9mm f/8 Fish-eye Body Cap Lens	£89		Slimline lens in a body cap with 140° angle of view			•						20	n/a	56	12.8	30g
12mm f/2.0 ED	£739	5★	A wideangle fixed lens for the Micro Four Thirds system			•						20	46	56	43	130g
12-40mm f/2.8 ED Pro	£899		Weather-resistant standard zoom with top-notch optics and a constant aperture of f/2.8			•						20	62	69.9	84	382g
12-50mm f/3.5-6.3 ED EZ	£349		A weather-resistant zoom lens with manual or electronic zoom			•						20	52	57	83	211g
12-100mm f/4 IS ED Pro	£1099		High-end weather-sealed superzoom lens featuring powerful in-lens IS with Sync IS	•		•						15	72	77.5	116.5	561g
15mm f/8 Body Cap Lens	£69		Strictly speaking an accessory rather than a lens, with basic optics in a tiny plastic housing			•						30	n/a	56	9	22g
17mm f/1.8 MSC	£450	5★	Wide-aperture, wideangle prime boasting excellent peak sharpness and low colour fringing			•						25	46	57	35	120g
17mm f/2.8 Pancake	£300	4★	Tiny wideangle pancake prime with reasonable optics			•						20	37	57	22	71g
14-42mm f/3.5-5.6 II R	£269		A redesigned variation of the standard kit lens			•						25	37	56.5	50	112g
14-42mm f/3.5-5.6 EZ	£329		Compact kit lens for Olympus PEN and OM-D models with powerzoom control			•						20	37	60.6	22.5	93g
14-150mm f/4-5.6 II	£550		High-powered zoom for all your needs – from wideangle to telephoto – plus weather-resistance			•						50	58	63.5	83	285g
25mm f/1.2 ED Pro	£1099		High-precision, high-speed optic with a special lens system construction for edge-to-edge sharpness			•						30	62	70	87	410g
25mm f/1.8	£370		Compact prime lens with ultra-bright f/1.8 aperture			•						25	46	57.8	42	137g
30mm f/3.5 ED Macro	£249		New in the M.Zuiko Premium range, this macro lens features super-fast AF and weighs only 128g			•						9.5	46	57	60	128g
40-150mm f/2.8 ED Pro	£1299	4★	This powerful 80-300mm 35mm equivalent focal length lens offers amazing portability for this pro class			•						70	72	79.4	160	760g
40-150mm f/4-5.6 R	£309		This middle-distance zoom lens has an 80-300mm 35mm-equivalent focal length			•						90	58	63.5	83	190g
45mm f/1.8	£279	5★	Fast-aperture lens for taking portrait shots is sharp, quiet and has no colour fringing			•						50	37	56	46	116g
60mm f/2.8 Macro	£450		High-precision macro lens that's dustproof and splashproof			•						19	46	56	82	185g
75-300mm f/4.8-6.7 ED II	£499		Update featuring Zuiko Extra-low Reflection Optical coating said to reduce ghosting			•						90	58	69	117	423g
75mm f/1.8 ED	£799	5★	Ultra-fast prime lens ideal for portraits and action shots			•						84	58	64	69	305g
300mm f/4 IS Pro	£2200		Compact ultra-telephoto prime with optical image stabilisation, compatible with Sync IS	•		•						140	77	92.5	227	1270g

PANASONIC CSC

G 7-14mm f/4	£1300	5★	For a wideangle zoom, the overall level of resolution is very impressive			•						25	n/a	70	83.1	300g
G 8mm Fisheye f/3.5	£730		The world's lightest and smallest fisheye lens for an interchangeable-lens camera			•						10	22	60.7	51.7	165g
DG 12mm f/1.4 Leica Summilux ASPH	£1199	4.5★	Compact fast wideangle quality with excellent optics and built-in aperture ring			•						20	62	70	70	335g
G 12-32mm f/3.5-5.6 MEGA OIS	£270		Very compact with a versatile zoom range and three aspherical lenses	•		•						20	37	55.5	24	70g
G X 12-35mm f/2.8 OIS	£1095	5★	Fast, high-quality standard zoom for Micro Four Thirds cameras	•		•						25	58	67.6	73.8	305g
G X 12-35mm f/2.8 OIS II	£880		Updated fast standard zoom with matte-black finish and improved autofocus and aperture control	•		•						25	58	67.6	73.8	305g
G 12-60mm f/3.5-5.6 OIS ASPH	£439		Incorporates a stepping motor for a smooth, silent operation and features a dust and splashproof design	•		•						20	58	66	71	210g
DG 12-60mm f/2.8-4 OIS Leica	£880		Premium standard zoom with useful focal length range and weather-resistant construction	•		•						20	62	68	86	320g
G 14mm f/2.5 II	£249		Wideangle pancake lens which should suit landscape photographers			•						18	46	55.5	20.5	55g
G 14-42mm II f/3.5-5.6 MEGA OIS	£375		Addition of two aspherical elements helps make this lens smaller than previous version	•		•						20	46	56	49	110g
G X 14-42mm f/3.5-5.6 X PZ POWER OIS	£369	4★	Powered zoom; impressive results in terms of both sharpness and chromatic aberration	•		•						20	37	61	26.8	95g
G 14-45mm f/3.5-5.6 MEGA OIS	£189		A lightweight and compact standard zoom featuring MEGA OIS optical image stabilisation	•		•						30	52	60	60	195g
G 14-140mm f/3.5-5.6 POWER OIS	£599		Metal-bodied zoom featuring company's POWER OIS optical image stabiliser	•		•						30	58	67	75	265g
DG 15mm f/1.7 Leica SUMMILUX	£549		High-speed prime with a compact metal body, includes three aspherical lenses to cut down distortion			•						20	46	36	57.5	115g
G 20mm f/1.7 ASPH II	£249		Ultra-compact fast prime with excellent optics but slower autofocus than more modern options			•						20	46	25.5	63	100g
G 25mm f/1.7 ASPH	£159	4.5★	Inexpensive fast normal prime for Micro Four Thirds			•						25	46	60.8	52	125g
DG 25mm f/1.4 Leica SUMMILUX	£550	5★	A fast-aperture fixed focal length standard lens from Leica			•						30	46	63	54.5	200g
G 30mm f/2.8 Macro MEGA OIS	£300	3★	Compact lens offering true-to-life magnification capability for better macro images	•		•						10	46	58.8	63.5	180g
G 35-100mm f/4-5.6 ASPH MEGA OIS	£300		Telephoto zoom equivalent to 70-200mm on a 35mm camera	•		•						90	46	55.5	50	135g
G X 35-100mm f/2.8 Power OIS	£1099		Telephoto zoom with Nano Surface Coating technology for dramatic reduction of ghosting and flare	•		•						85	58	67.4	100	360g
G X 35-100mm f/2.8 Power OIS II	£970		Updated fast telephoto zoom with matte-black finish and improved autofocus and aperture control	•		•						85	58	67.4	100	360g
DG 42.5mm f/1.2 Leica DG OIS	£1399	5★	Mid-telephoto high-speed Leica DG Nocticon lens with 2 aspherical lenses and ultra-wide aperture	•		•						50	67	74	76.8	425g
G 42.5mm f/1.7 Power OIS	£349		Mid-telephoto lens with a 35mm equivalent of 85mm, its f/1.7 aperture promises a beautiful bokeh effect	•		•						37	31	55	50	130g
DG 45mm f/2.8 OIS Macro Leica	£539		Tiny macro lens with 1:1 magnification and optical image stabilisation	•		•						15	46	63	62.5	225g
G 45-150mm f/4-5.6 MEGA OIS	£280	4★	Compact, lightweight telephoto zoom comprising 12 elements in nine groups	•		•						90	52	62	73	200g
G X 45-175mm f/4-5.6 X PZ POWER OIS	£400	4★	A powered long-focal-length zoom lens	•		•						90	46	61.6	90	210g
G 45-200mm f/4-5.6 MEGA OIS II	£380		Updated telephoto zoom lens with dust and splashproof construction, supports Panasonic's Dual IS	•		•						100	52	70	100	380g
G 100-300mm f/4-5.6 MEGA OIS	£550	4★	Long zoom lens offering optical image stabilisation	•		•						100	52	70	100	380g
G 100-300mm f/4-5.6 MEGA OIS II	£570	4★	Updated long zoom lens with dust and splashproof construction, supports Panasonic's Dual IS	•		•						100	52	70	100	380g
DG 100-400mm f/4-6.3 OIS Leica	£1349		Top-quality supertelephoto zoom with weathersealed construction and Dual IS support	•		•						103	72	83	171.5	985g



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CSC Lenses

CSC Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	CANON M	MICRO 4THIRDS	SONY E	NIKON 1	FUJIX MOUNT	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
SAMYANG CSC																
7.5mm f/3.5 UMC fisheye MFT	£253		Fisheye manual focus lens with Ultra Multi Coated lens elements to reduce flare and ghosting			•						9	n/a	48.3	60	197g
8mm f/2.8 UMC fisheye II	£249		Updated version of the Samyang 8mm f/2.8 UMC Fisheye lens, with improved optical construction		•	•		•				30	n/a	60	64.4	290g
12mm f/2 NCS CS	£330		Fast wideangle prime for APS-C and Micro Four Thirds mirrorless cameras		•	•	•		•			20	67	72.5	59	245g
14mm f/2.8 FE AF	£389		Autofocus wideangle prime designed for Sony Alpha 7-series cameras				•				•	20	n/a	85.5	97.5	505g
21mm f/1.4 ED AS UMC CS	£259	5★	Manual-focus low-light lens for mirrorless cameras with APS-C or smaller-sized sensor		•	•	•		•			28	58	54.3	67.9	290g
35mm f/1.2 ED AS UMC CS	£359		Standard-angle manual-focus lens for mirrorless cameras with APS-C sensor size		•	•	•		•			38	62	67.5	74.2	420g
50mm f/1.2 AS UMC CS	£299	5★	Fast telephoto prime that can produce stunning results with a super-shallow depth of field		•	•	•		•			50	62	67.5	74.5	380g
50mm f/1.4 FE AF	£499		Fast normal prime designed for Sony Alpha 7-series cameras				•				•	45	67	73.5	97.7	585g
300mm f/6.3 ED UMC CS Reflex Mirror Lens	£249		A compact reflex mirror lens dedicated for mirrorless compact system cameras		•	•	•		•			90	58	73.7	64.5	320g
SIGMA CSC																
19mm f/2.8 DN A	£189		Metal-bodied high-performance wideangle prime lens			•	•					20	46	60.8	45.7	150g
30mm f/1.4 DC DN C	£300	4★	A prime for Micro Four Thirds and Sony E-mount users, it's impressively sharp even at f/1.4			•	•					30	52	64.8	73	140g
30mm f/2.8 DN A	£189		Uses a high-quality double-sided aspherical lens for a performance that's worthy of Sigma's 'Art' line			•	•					30	46	60.8	40.5	140g
60mm f/2.8 DN A	£189		Latest addition to Sigma's 'Art' range is a mid-range, high-performance telephoto lens with metal body			•	•					50	46	60.8	55.5	190g
SONY CSC																
E 10-18mm f/4 OSS	£750	4★	Super-wideangle zoom with Super ED glass and Optical SteadyShot image stabilisation	•			•					25	62	70	63.5	225g
E 16mm f/2.8	£220	4★	Pancake lens for NEX system, with a circular aperture and Direct Manual Focus				•					24	49	62	22.5	67g
FE 16-35mm f/4 ZA OSS Vario-Tessar T*	£1289	5★	Zeiss full-frame wideangle zoom lens	•			•				•	28	72	78	98.5	518g
E 16-50mm f/3.5-5.6 PZ OSS	£299		Compact lens with Power Zoom, ED glass and Optical SteadyShot image stabilisation	•			•					25	40.5	64.7	29.9	116g
E 16-70mm f/4 ZA OSS Vario-Tessar T*	£839		A lightweight, versatile mid-range zoom with a constant f/4 aperture	•			•					35	55	66.6	75	308g
E 18-55mm f/3.5-5.6 OSS	£270		Optical SteadyShot, said to be silent during movie capture, and a circular aperture	•			•					25	49	62	60	194g
E 18-105mm f/4 G PZ OSS	£499		Sony G lens for E-mount cameras with a constant f/4 aperture	•			•					45	72	78	110	427g
E 18-200mm f/3.5-6.3 OSS LE	£489		Smaller and lighter than comparable lenses, this is an ideal high-magnification travel lens	•			•					50	62	68	98	460g
E 18-200mm f/3.5-6.3 PZ OSS	£999		Boasts powered zoom and image stabilisation with Active Mode, making it ideal for movies	•			•					30	67	93.2	99	649g
E 20mm f/2.8	£309		Pancake wideangle lens promises to be the perfect walkaround partner for E-mount cameras				•					20	49	62.6	20.4	69g
E 24mm f/1.8 ZA Sonnar T*	£839		Top-quality Carl Zeiss optic ideally suited to the NEX-7				•					16	49	63	65.6	225g
FE 24-240mm f/3.5-6.3 OSS	£929		Ideal for travel, landscapes and more, with built-in stabilisation. Also dust and moisture resistant	•			•				•	50	72	80.5	118.5	780g
FE 24-70mm f/2.8 GM	£1799	5★	This pro-grade standard lens for the Sony full-frame FE mount gives exceptionally sharp results				•				•	38	82	87.6	136	886g
FE 24-70mm f/4 ZA OSS Vario-Tessar T*	£1049		Compact lens with an f/4 maximum aperture across the zoom range and built-in image stabilisation	•			•				•	40	67	73	94.5	426g
FE 28mm f/2	£419		This full-frame wideangle prime with a bright f/2 maximum aperture promises excellent sharpness				•				•	29	49	64	60	200g
FE 28-70mm f/3.5-5.6 OSS	£449		Built-in Optical SteadyShot image stabilisation, lightweight, and a popular zoom range	•			•				•	30	55	72.5	83	295g
FE 28-135mm PZ f/4 G OSS	£2379		High-performance G-Series standard zoom lens, constant f/4 aperture, for high-quality moviemaking	•			•				•	95	95	162.5	105	1215g
E 30mm f/3.5 Macro	£219		A macro lens for the NEX Compact System Cameras				•					9	49	62	55.5	138g
FE 35mm f/1.4 ZA Distagon T*	£1559		Full-frame ZEISS Distagon lens with large, bright f/1.4 aperture				•				•	30	72	73	94.5	630g
E 35mm f/1.8 OSS	£399		Lightweight versatile prime with Optical SteadyShot image stabilisation	•			•					30	49	62.2	45	155g
FE 35mm f/2.8 ZA Sonnar T*	£699		When coupled with a full-frame Sony E-mount camera, this prime lens promises to deliver				•				•	35	49	61.5	36.5	120g
E 50mm f/1.8 OSS	£219		A handy, low-price portrait lens for the NEX range	•			•					39	49	62	62	202g
FE 50mm f/1.4 ZA Planar T*	£1500	5★	Optically stunning premium fast prime, but huge and heavy				•				•	45	72	83.5	108	778g
FE 50mm f/1.8	£240		Features a new optical design with a single aspherical element				•				•	45	49	68.6	59.5	186g
FE 50mm f/2.8 Macro	£500		Sony's budget macro for full-frame CSCs offers decent optics but is slow at focusing				•				•	16	55	70.8	71	236g
FE 55mm f/1.8 ZA Sonnar T*	£849		35mm full-frame prime lens with wide aperture allowing good images indoors or in low light				•				•	50	49	64.4	70.5	281g
E 55-210mm f/4.5-6.3 OSS	£289		Lightweight telephoto zoom lens for the NEX range	•			•					100	49	63.8	108	345g
FE 70-200mm f/4 G OSS	£1359	4★	G-series telephoto zoom lens, dust and water resistant, with built-in image stabilisation	•			•				•	100	72	80	175	840g
FE 70-200mm f/2.8 GM OSS	£2500		Compact, lightweight telephoto zoom lens for full-frame E-mount bodies	•			•				•	100	72	80	175	840g
FE 70-300mm f/4.5-5.6 G OSS	£1150		Sony has added this lens to its growing range	•			•				•	90	72	84	143.5	854g
FE 85mm f/1.8	£550		Relatively inexpensive portrait lens includes dust and moisture resistant construction				•				•	80	67	78	82	371g
FE 85mm f/1.4 GM	£1889		Stunning image quality from Sony's premium 'G Master' portrait lens				•				•	80	77	89.5	107.5	820g
FE 90mm f/2.8 Macro G OSS	£1049	4★	Optically excellent dedicated macro lens for Sony's full-frame E-mount cameras	•			•				•	28	62	79	130.5	602g
FE 100mm f/2.8 STF GM OSS	£1700		Innovative portrait lens combines optical stabilisation and an apodisation filter for smooth bokeh	•			•				•	57	72	85.2	118.1	700g
TAMRON CSC																
14-150mm f/3.5-5.8 Di III	£370	4★	The first Micro Four Thirds lens from Tamron for compact mirrorless interchangeable-lens cameras			•						50	52	63.5	80.4	285g
18-200mm f/3.5-6.3 Di III VC	£390		Lightweight, compact, all-in-one zoom for mirrorless cameras, to cover practically any shooting situation	•	•	•						50	62	68	96.7	460g
ZEISS CSC																
12mm f/2.8 Touit Distagon T*	£959	5★	Designed specifically for Sony NEX and Fujifilm X-series CSC cameras. Very impressive performance				•		•			18	67	82	68	270g
18mm f/2.8 Batis	£990		The Batis range is for mirrorless full-frame system cameras from Sony				•				•	25	77	78	95	330g
21mm f/2 Loxia	£1230		Compact manual-focus wideangle prime purpose-designed for Sony Alpha 7-series cameras				•				•	25	52	62	72	394g
25mm f/2 Batis	£980	5★	A wideangle lens for Sony full-frame users offering unrivalled quality				•				•	20	67	81	92	355g
32mm f/1.8 Touit Planar T*	£700	4.5★	Optimised for use with APS-C format sensors, a fast standard lens for Fujifilm X-series cameras				•		•			23	52	72	76	200g
35mm f/2 Loxia	£1015		Small wideangle manual focus prime intended for Sony Alpha 7 users				•				•	30	52	62	59	340g
50mm f/2 Loxia	£740		Manual-focus standard prime with premium optics and E mount for Sony Alpha 7 users				•				•	45	52	62	59	320g
50mm f/2.8 Touit Planar T*	£589		Macro 1:1 lens for extreme close-ups, as well as shooting portraits or panoramas as a light tele-lens				•		•			15	52	75	91	290g
85mm f/1.8 Batis	£909	5★	A high-quality medium prime for wedding and portrait shooters, developed for Sony's Alpha-7 series				•				•	80	67	78	105	475g
85mm f/2.4 Loxia	£1199		A compact, manual-focus, short telephoto lens for the mirrorless Sony Alpha series				•				•	80	52	62.5	108	594g

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CONTAX GDI DATABASE FOR CONTAX T3.....	MINT-BOXED £69.00
CONTAX TLA 200 FLAH FOR CONTAX "G".....	MINT CASED £99.00
CONTAX ARIA BODY.....	MINT BOXED £225.00
CONTAX CARL ZEISS 28mm f2.8 MM.....	MINT BOXED £245.00
CONTAX 45mm f2.8 TESSAR T* PANCAKE LENS + HOOD.....	MINT £195.00
CONTAX CARL ZEISS 85mm f2.8.....	MINT BOXED £325.00
CONTAX CARL ZEISS 85mm f1.4.....	MINT CASED £399.00
CONTAX 300mm f4 TELE TESSAR MM.....	MINT BOXED £295.00
CONTAX MUTAR II 2X TELECONVERTER.....	MINT BOXED £125.00
CONTAX TLA 280 FLASH.....	MINT- £59.00
CONTAX TLA 280 FLASH UNIT.....	MINT BOXED £75.00
CONTAX TIX TITANIUM COMPACT + LEATHER CASE.....	MINT CASED £299.00

Leica "M", "R", & Screw & Rangefinder

LEICA X VARIO WITH LEICA HOOD AND SP BATT BLK.....	
LEICA M6 CLASSIC SILVER CHROME.....	MINT BOXED AS NEW £1,395.00
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LEICA M3 BODY WITH CASE (SLOW SPEEDS ISSUE).....	EXC+++ £499.00
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LEICA MDA BODY SER NO 12659XX CIRCA 1970.....	MINT £425.00
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REID II BODY WITH CASE.....	MINT-CASED £495.00
LEICA IIlg BODY WITH LEICA 5cm f2.....	MINT-CASED £1,195.00
LEICA IIA BODY WITH 5CM f2 SUMMITAR.....	MINT-CASED £495.00
LEICA IIA STANDARD WITH 5CM f2 COLL SUMMITAR.....	EXC+++ £365.00
LEICA III BODY REALLY NICE CLEAN BODY WITH CASE.....	MINT- £295.00
LEICA IIC BODY WITH CASE.....	EXC++ £195.00
LEICA IIC RED BLIND RARE.....	EXC++ £345.00
LEICA CL BODY.....	EXC++ £299.00
LEICA CL BODY.....	MINT- £445.00
LEICA C LUX 2 COMPLETE ALSO LEATHER CASE.....	MINT BOXED £299.00
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LEICA 35mm f2 SUMMICRON ASPH BLACK 6 BIT LATEST MINT BOXED £1,495.00	
LEICA 35mm f2 SUMMICRON.....	MINT BOXED £1,095.00
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LEICA 50mm f2 SUMMICRON CHROME.....	MINT- £545.00
LEICA 50mm f2 SUMMICRON CHROME 11816.....	MINT BOXED AS NEW £1,195.00
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LEICA 5cm f2 SUMMITAR COLL + M MOUNT.....	EXC++ IN KEEPER £275.00
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LEICA 135mm f4.5 HEKTOR + HOOD M MOUNT.....	EXC++ £99.00
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NIKON 50mm f1.8 "G" AF-S LATEST MODEL.....	MINT BOXED £145.00
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We carry one of the largest ranges of printer ink cartridges in the UK, with cartridges in stock for practically every inkjet printer. We always stock **Original** cartridges, which are made by your printer manufacturer, and in many cases we also offer **Compatible** cartridges, which are usually made by a UK company called **Jet Tec**. Using **Jet Tec Compatible** is a way of saving money, without compromising on the quality of your prints.






Here are the results from two independent ink tests that agree...

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Canon




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Compatibles: PGI5 Black 27ml CLi8 Colours 13ml PGI5/CLi8 Set of 5 PGI520 Black 19ml CLi521 Colours 9ml PGI520/CLi521 Set of 5 PGI525 Black 19ml CLi526 Colours 9ml PGI525/CLi526 Set of 5 PGI550XL Black 25ml CLi551XL Colours 12ml PGI550/CLi551XL Set of 5 BCI6 Colours 15ml PG40 Black 28ml CL41 Colour 24ml PG50 Black 28ml CL51 Colour 24ml PG510 Black 11ml CL511 Colour 11ml PG512 Black 18ml CL513 Colour 15ml PG540XL Black 21ml CL541XL Colour 15ml PG545XL Black 15ml PG546XL Black 21ml	£4.99 £3.99 £19.99 £4.99 £3.99 £19.99 £4.99 £3.99 £19.99 £4.99 £3.99 £19.99 £4.99 £12.99 £16.99 £12.99 £14.99 £13.99 £15.99 £13.99 £14.99 £11.99 £12.99

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Available in Burgundy or Blue.



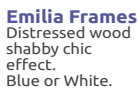
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Compatibles: Set of 8 Colours 11.4ml each	£27.99 £3.99

T1571-T1579 Turtle Inks Originals: Set of 8 Colours 25.9ml each	 £166.99 £20.99
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hp

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Compatibles: No.15 Black 46ml No.21 Black 10ml No.22 Colour 21ml No.45 Black 45ml No.56 Black 24ml No.57 Colour 24ml No.62XL Black 12ml No.62XL Colour 12ml No.78 Colour 36ml No.110 Colour 12ml No.300XL Black 18ml No.300XL Colour 18ml No.301XL Black 15ml No.301XL Colour 18ml No.337 Black 21ml No.338 Black 21ml No.339 Black 34ml No.343 Colour 21ml No.344 Colour 21ml No.350XL Black 30ml No.351XL Colour 20ml No.363 SET OF 6 No.364 Black 10ml No.364 Colours 5ml each No.364 SET OF 4 No.364XL Black 18ml No.364XL Colours 11ml each No.364XL SET OF 4 No.920XL SET OF 4 No.932XL SET OF 4 No.940XL SET OF 4 No.950XL SET OF 4	£3.99 £6.99 £11.99 £6.99 £6.99 £11.99 £14.99 £15.99 £8.99 £9.99 £12.99 £13.99 £13.99 £9.99 £10.99 £11.99 £11.99 £12.99 £13.99 £15.99 £19.99 £3.79 £3.29 £12.99 £4.49 £4.29 £16.99 £19.99 £29.99 £29.99 £29.99
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A4 50 sheets	£16.99
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Smooth Gloss 310gsm: 6x4 100 sheets	£17.99
7x5 100 sheets	£21.99
A4 25 sheets	£16.99
A4 100 sheets	£47.99
A3 25 sheets	£31.99
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A3+ 25 sheets	£49.99

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Smooth Pearl 290gsm: 6x4 100 sheets 7x5 100 sheets A4 50 sheets A3 50 sheets A3+ 25 sheets Panoramic 25 sheets 17" Roll 30 metres 24" Roll 30 metres PF Lustre 275gsm: 6x4 100 sheets 7x5 100 sheets A4 50 sheets A3 25 sheets A3+ 50 sheets Panoramic 25 sheets 17" Roll 30 metres 24" Roll 30 metres PF Gloss 270gsm: A4 50 sheets A3 50 sheets A3+ 50 sheets Panoramic 25 sheets Matt Ultra 240gsm: A4 50 sheets A3 50 sheets A3+ 50 sheets Fine Art / Fibre Base Papers: Baryta A4 20 sheets Baryta A3 20 sheets Etching A4 25 sheets Etching A3 25 sheets Smooth Cotton A4 25s Smooth Cotton A3 25s	£12.99 £16.99 £17.99 £34.99 £25.99 £26.99 £68.99 £85.99 £12.99 £16.99 £17.99 £35.99 £47.99 £26.99 £69.99 £86.99 £17.99 £35.99 £47.99 £26.99 £12.99 £26.99 £35.99 £21.99 £22.99 £42.99 £19.99 £34.99 £24.99 £51.99
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Canon

PP-201 Plus Glossy II 275gsm: 6x4 50 sheets 7x5 20 sheets A4 20 sheets A3 20 sheets A3+ 20 sheets PT-101 Pro Platinum 300gsm: 6x4 20 sheets A4 20 sheets A3 20 sheets A3+ 10 sheets SG-201 Semi-Gloss 260gsm: 6x4 50 sheets A4 20 sheets A3 20 sheets A3+ 20 sheets LU-101 Pro Lustre 260gsm: A4 20 sheets A3 20 sheets A3+ 20 sheets	£9.99 £11.99 £11.99 £27.99 £36.99 £8.99 £17.99 £40.99 £26.99 £10.99 £11.99 £27.99 £44.99 £15.99 £33.99 £51.99
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Many more in stock!



Smooth Pearl 280gsm: 6x4 100 sheets 7x5 100 sheets A4 50 sheets A3 50 sheets A3+ 25 sheets 17" Roll 30 metres 24" Roll 30 metres Ultra Pearl 295gsm: 6x4 100 sheets 7x5 100 sheets A4 25 sheets A3 25 sheets A3+ 25 sheets 13" Roll 10 metres 17" Roll 30 metres 24" Roll 30 metres Titanium Lustre 280gsm: A4 25 sheets A3 25 sheets A3+ 25 sheets Oyster 271gsm: 6x4 100 sheets 7x5 100 sheets A4 50 sheets A3 25 sheets A3+ 25 sheets 13" Roll 10 metres 17" Roll 30 metres 24" Roll 30 metres Gloss 271gsm: 6x4 100 sheets 7x5 100 sheets A4 50 sheets A3 25 sheets A3+ 25 sheets 13" Roll 10 metres 17" Roll 30 metres 24" Roll 30 metres Matt Plus 240gsm: 6x4 100 sheets 7x5 100 sheets A4 50 sheets A3 25 sheets A3+ 25 sheets 13" Roll 10 metres 17" Roll 30 metres 24" Roll 30 metres Matt Proofing 160gsm: A4 150 sheets A3 75 sheets 17" Roll 30 metres 24" Roll 30 metres Double Sided Matt 250gsm: A4 100 sheets A3 50 sheets Fine Art / Fibre Base Papers: FB Gold Silk A4 25 sh FB Gold Silk A3 25 sh FB Distinction A4 25 sh FB Distinction A3 25 sh FB Royal A4 25 sheets FB Royal A3 25 sheets FB Gloss A4 25 sheets FB Gloss A3 25 sheets FB Matt A4 25 sheets FB Matt A3 25 sheets Artist A4 25 sheets Artist A3 25 sheets Museum A4 25 sheets Museum A3 25 sheets Parchment A4 25 sheets Parchment A3 25 sheets Omega A4 25 sheets Omega A3 25 sheets Portrait A4 25 sheets Portrait A3 25 sheets Portrait White A4 25 sh Portrait White A3 25 sh	£12.99 £18.99 £18.99 £18.99 £35.99 £28.99 £26.99 £64.99 £89.99 £12.99 £18.99 £18.99 £22.99 £28.99 £26.99 £64.99 £89.99 £12.99 £18.99 £18.99 £22.99 £28.99 £26.99 £64.99 £89.99 £10.99 £13.99 £13.99 £17.99 £22.99 £24.99 £42.99 £58.99 £18.99 £22.99 £26.99 £36.99 £24.99 £27.99 £23.99 £47.99 £25.99 £48.99 £28.99 £56.99 £26.99 £51.99 £19.99 £38.99 £22.99 £39.99 £25.99 £48.99 £22.99 £39.99 £24.99 £46.99 £26.99 £53.99 £26.99 £49.99
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EPSON

Premium Gloss 255gsm: 6x4 40 sheets 7x5 30 sheets A4 15 sheets A3 20 sheets A3+ 20 sheets Ultra Gloss 300gsm: 6x4 50 sheets 7x5 50 sheets A4 15 sheets Premium Semi-Gloss 251gsm: 6x4 50 sheets A4 20 sheets A3 20 sheets A3+ 20 sheets Archival Matte 192gsm: A4 50 sheets A3 50 sheets A3+ 50 sheets Heavyweight Matte 167gsm: A4 50 sheets A3 50 sheets A3+ 50 sheets	+40 FREE £10.99 £10.99 £10.99 £38.99 £25.99 £13.99 £14.99 £15.99 £8.99 £15.99 £39.99 £25.99 £16.99 £36.99 £52.99 £12.99 £32.99 £46.99
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We stock three widths of square filters: A-type (67mm wide), P-Type (84mm wide) and Z-Type (100mm wide). Made in the UK, Kood square filters are optically flat, with excellent colour density, neutrality and stability. They received a maximum 5 star rating from Digital Camera Magazine.

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ND8 Solid £14.99

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A popular kit containing an ND2, ND2 Soft Grad, ND4, ND4 Soft Grad, Filter Holder, plus Adapter Ring of your choice (49-82mm).

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Adapter Rings 52-95mm £8.99

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ND2 Soft Graduated £17.99

ND2 Hard Graduated £17.99

ND4 Solid £16.99

ND4 Soft Graduated £17.99

ND4 Hard Graduated £17.99

ND8 Solid £18.99

ND8 Soft Graduated £19.99

ND8 Hard Graduated £19.99

Light Blue Graduated £17.99

Dark Blue Graduated £17.99

Light Tobacco Graduated £17.99

Dark Tobacco Graduated £17.99

Light Sunset Graduated £18.99

Dark Sunset Graduated £18.99

A-Type: 67mm wide filters

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Adapter Rings 37-62mm £8.99

ND2 Solid £10.99

ND2 Graduated £11.99

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New D5 Body **£5099**



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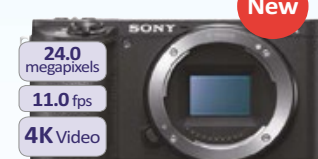


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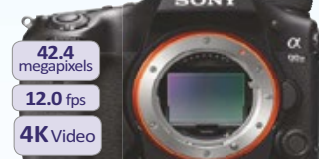


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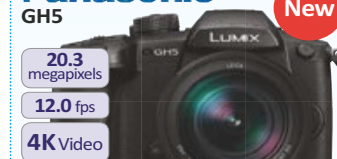
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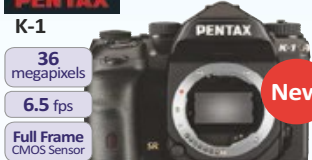
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★★★★★ 'An excellent step up' Adam – Portsmouth

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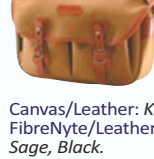
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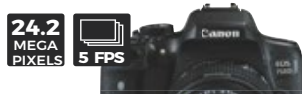
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α6500

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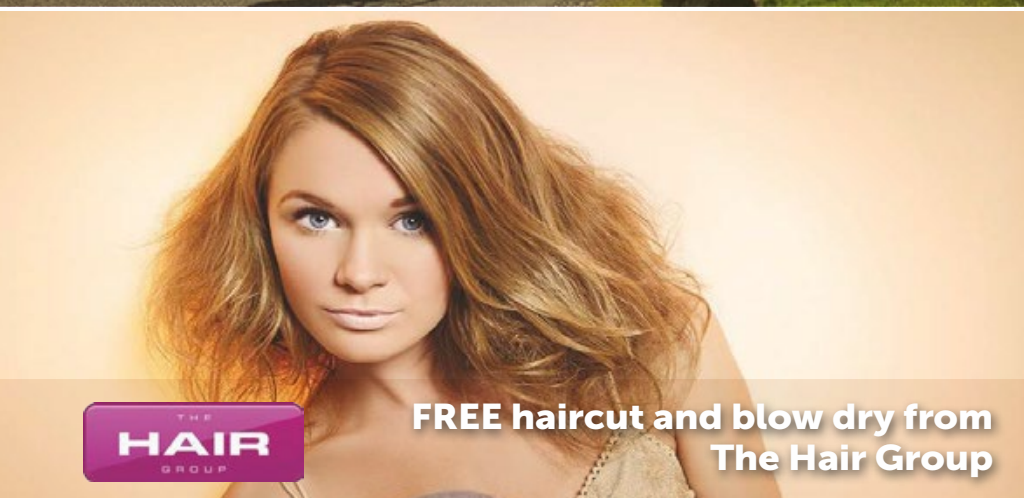
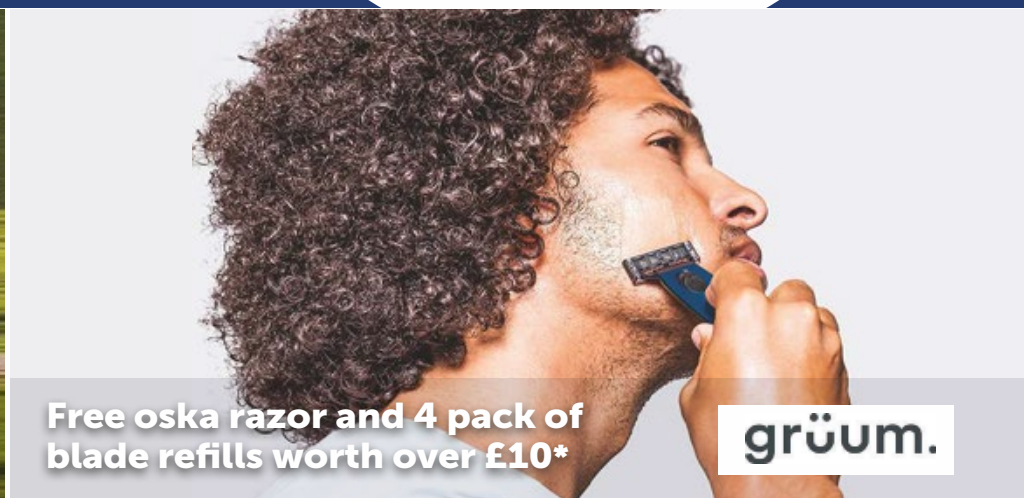
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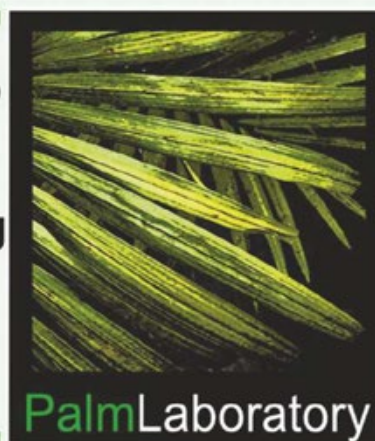
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Final Analysis

Roger Hicks considers... 'Mammoth Cave National Park', Kentucky, 1964 by David S Boyer and Arlan R Wiker



© DAVID S. BOYER AND ARLAN R. WIKER/NATIONAL GEOGRAPHIC CREATIVE

Caves are all too often compared with cathedrals, but in this case, the comparison is uncommonly apposite. The park ranger stands as if in a pulpit, his oecumenical aspect accentuated by his broad-brimmed, almost shovel, hat; by his hand raised as if in admonition or blessing; and, for that matter, by his halo. The visitors stand below, looking up like worshippers; though if anywhere could command a worship of nature, Mammoth Cave National Park in Kentucky should.

Everything about the picture is extraordinary: the light, the composition, the colours. It is still impressive in black & white (I tried converting it on screen) and it would have been a lot easier to take that way, but once you have the ecclesiastical image in mind, the colours really fall into place: the

golden God-light, the sombre vestments of the ranger-cum-preacher, even the splashes of red, reminiscent of cardinals. Given its shape, I suspect it is a Kodachrome shot but I also suspect that a great deal of supplementary lighting was used, to give more or less matching colour temperatures. Are the colours 'real'? Well, what does 'real' mean? No commercially successful process has ever reproduced colour objectively. The best we can hope for is colour that is both plausible and pleasing. This is both.

Technical tour de force

Astonishingly, there is no subject movement, but nor is depth of field extremely shallow, so there may have been multiple (bulb) flashes involved. The light comes from all over the place: look at the

directions of the shadows. Technically, it is a tour de force. Of course, this sort of thing is a lot easier with the resources of *National Geographic* behind you.

The photographers' standpoint might not have been accessible to the general public – the fact that two photographers are credited suggests that pure luck may have been less important than meticulous planning and immense technical skill. No matter how inspired we may be by such a picture, we might find it more than a little difficult to recreate. We can at best borrow the occasional trope, notice the occasional trick and bow our heads in admiration.

Unfortunately, I don't have a couple of hundred dollars to spend on the new Taschen book from which this is taken – *The United States of America* from *National Geographic*. If you can afford it, get it.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Edward Burtynsky



'PARK PICKS'

Our selection of the best products from the last year



Here at Park Cameras, we've been taking a look back over the last year at the products that have excited us most across a range of different categories.

Take a look here at the products that have won each category. Learn more and see the range of products that we considered at www.parkcameras.com/park-picks-2017.

Best Product of 2016

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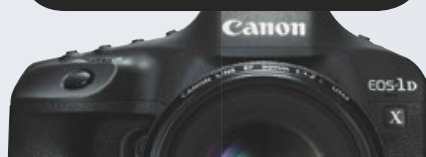


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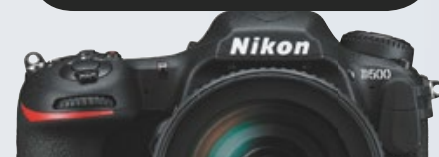
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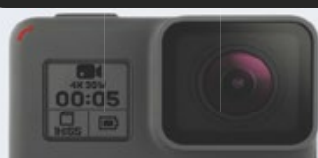
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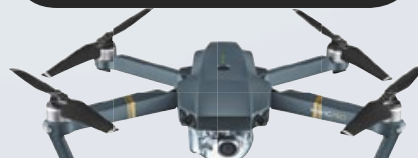
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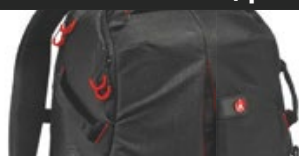
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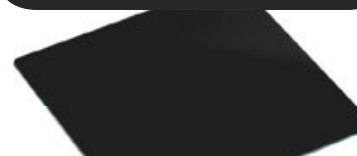
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